

Vol. 40 no. 3

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REPORT

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*Bulletin Board*

**NATIONAL MUSIC WEEK** will be observed May 3-10, 1954, according to the National and Inter-American Music Week Committee. For information write T. E. Rivers, secretary, National and Inter-American Music Week Committee, 315 Fourth Ave., New York 10, N. Y.

**CBDNA DIVISION MEETINGS.** Three of the biennial division meetings of the College Band Directors National Association have already been held. The other three (North Central, Southern and Northwest) will be held in January, February and March, respectively. The entire schedule is given on another page in connection with an article about CBDNA which will interest all college band directors.

**THE NATIONAL TRAINING LABORATORY IN GROUP DEVELOPMENT** will hold its usual three-week summer laboratory session at Gould Academy, Bethel, Maine. The dates will be from June 20 through July 10, 1954. Approximately 125 applicants will be accepted for this session. Persons involved in problems of working with groups in a training, consultant, or leadership capacity in any field are invited to apply.

The NTLGD is sponsored by the Division of Adult Education Service of the NEA and by the Research Center for Group Dynamics of the University of Michigan, with the cooperation of faculty members from the universities of California, Chicago, and Colorado, Harvard University, the University of Illinois, the Ohio State University, Teachers College at Columbia University, the University of Texas, and other educational institutions. Its year-round research and consultation program is supported by a grant from the Carnegie Corporation of New York. For further information, write to the NTLGD at 1201 Sixteenth Street, N. W., Washington 6, D. C.

**IN-AND-ABOUT CLUB CONFERENCE DINNER.** In-and-Abouters of the United States will break bread in the I&A tradition at MENC biennial convention in Chicago at the dinner sponsored by the In-and-About Chicago Music Educators Club, March 29 from 5:45 to 7:45 p.m. at the Chicago Bar Association, 29 South LaSalle St. The Chicago club extends a warm invitation to officers and members of out-of-town In-and-About Clubs, as well as other interested Conference members, to attend. Tickets will be available at the Conference registration desk at the Conrad Hilton.

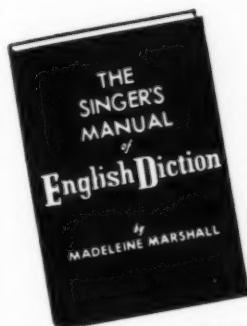
**CALIFORNIA MUSIC EDUCATORS ASSOCIATION** will hold its third biennial state convention at Bakersfield, April 11-14, 1954. All sessions will be held in the Harvey Memorial Auditorium building of the Kern County Union High School, according to word received from CMEA President Fred Ohlendorf.

**UNIVERSITY OF ILLINOIS BAND CLINIC AND NORTH CENTRAL CBDNA JOIN** for 1954 meeting at Urbana. The Silver Anniversary Clinic conducted by the University of Illinois bands, Mark H. Hindsley, director, will be held January 7 and 8, 1954, and on January 9 and 10 the university band department will be host to the biennial meeting of the North Central Division of the College Band Directors National Association. This will be the first time these two meetings have been held concurrently and in some part simultaneously. All who attend are invited to sessions of either group. Austin A. Harding,

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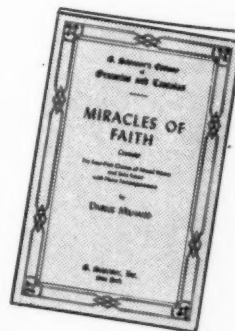
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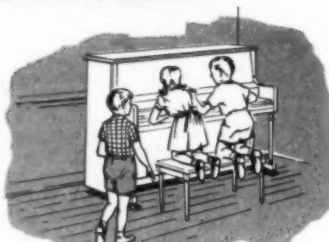
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Nilo Hovey, chairman of the North Central Division of the CBDNA, has announced that plans for this meeting include readings of new concert band manuscripts, numbers for brass choir and woodwind ensemble, and a lecture-demonstration in binaural recording techniques. Further information and a detailed program may be obtained from the University of Illinois Bands office at Urbana.

**STANDARD SCHOOL BROADCAST** presented by Standard Oil Company of California for schools of the West and reaching the states of Arizona, California, Idaho, Nevada, Oregon, Utah, Washington, and Alaska and Hawaii, has adopted the theme, "Music—Language and an Art" for its 26th annual course in music enjoyment correlated with other school subjects. The Teacher's Manual for the 1953-54 series indicates that the series is more than upholding its outstanding educational service of the past. The course is designed to explore many of the interesting phases involved in the development of music as an art, and the function of music as a language—a means of communicating ideas and feelings from composer to listener. The manual, itself, is intended as a guide to educators wishing to develop original projects correlated with regular classroom listening to the broadcasts. The course is divided into six periods entitled: Why Do We Have Music? What Is Music? How Does Music Speak to us? Where Did Music Take its Modern Forms? Who Are the Creators of Music? The names of the Standard School Broadcast Advisory Board listed in the back of the manual are of particular interest because of the great number of MENC Division Conference officers, state association officers, and MENC committee members whose names appear in the roster. It should be added that the Teacher's Manual is a book to be coveted by any teacher or music lover—both for its content and beauty and a superb example of graphic arts.

**LOUISIANA YOUTH CONCERT BROADCASTS.** The second annual series of broadcasts presented by the New Orleans Society and the New Orleans Philharmonic Symphony Orchestra under the auspices of the music section of the State Department of Education, are announced by State Superintendent of Education Shelby Jackson and State Supervisor of Music Lloyd V. Funchess. The series, consisting of twelve broadcasts, started November 12 and ends with the February 18, 1954 program. Alexander Hillsberg is conductor of the orchestra. Betty Jane Nohe, music teacher in the East Baton Rouge Parish, has prepared the program notes contained in the bulletin describing the activity. The broadcasts, according to the bulletin, are aimed to encourage more intelligent use of the radio in the home, to implement the objectives of the 4-H Clubs and Future Farmers of America, to give every school pupil a sound basis for the appreciation of good music . . . and rewarding use of leisure time. Copies of the bulletin (limited quantity) may be secured from MENC headquarters office in Chicago.

**THE EDUCATIONAL POLICIES COMMISSION** of the National Education Association announces the election of Mrs. Sarah C. Caldwell of Akron (Ohio), immediate past president of NEA, as chairman of the Commission. N. D. McComb, superintendent of schools in Des Moines (Iowa) was elected vice-chairman.



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**FULBRIGHT MUSIC SCHOLARSHIP STUDENTS IN ITALY.** The first Americans to have studied at the Experimental Opera Theater in Spoleto, Italy, gave two performances of Puccini's "La Boheme" September 8 and 10. Founded in 1946, the Experimental Opera Theater is an institution for the professional operatic training of young Italian singers and is sponsored and subsidized by the Presidency of Italy's Council of Ministers, Division for Theatrical Performances. Admission is granted only to winners of a nation-wide singing contest. However, this year a special course was established for Fulbright students in the field of voice, and eight Americans attended classes. The American students are recipients of government scholarships under the Department of State's educational exchange program. The Institute of International Education, 1 East 67th St., New York City, is the agency designated by the Board of Foreign Scholarships and the Department of State to screen applications for the graduate study program.

**WIND OR PERCUSSION COMPOSITION AWARD.** The National Association of College Wind and Percussion Instrument Instructors announces its 1954 competition for scores written for wind or percussion instruments, either for solo and piano, or for ensembles of any combination which includes wind or percussion instruments (excluding band or orchestra). Entries must be submitted by March 1, 1954. Further information and entry blanks may be obtained by writing to Sanford M. Helm, School of Music, University of Michigan, Ann Arbor.

**WOOLLEY FOUNDATION SCHOLARSHIPS** are available for the study of music and art in Paris in 1954-55 under the auspices of the Board of Governors of the United States House of the Cité Universitaire in Paris. The scholarships carry a stipend of \$1,000 each. Applications on forms to be secured from the U. S. Student Department of the Institute of International Education, 1 East 67th St., New York 21, N. Y., must be filed with all supporting documents not later than February 1, 1954.



**MONTANA MUSIC EDUCATORS** held their sixteenth annual state conference in Great Falls, October 28-30. The theme of the Conference was, "Improving Music Education in Montana Schools." Emphasis was placed on in-service education. Lilla Belle Pitts, professor of music education at Teachers College, Columbia University, and past-president of the Music Educators National Conference, was the featured speaker. MMEA officers are: Duff Harstad, Bozeman, president; Emerson Miller, Missoula, vice-president; Robert Fransham, Bozeman, secretary; Dean Vinal, Hamilton, treasurer. In the picture, left to right: Thelma Heaton, music consultant and chairman of the conference, Great Falls; O. M. Hartsell, state music supervisor with the State Department of Public Instruction, Helena; Lilla Belle Pitts; Duff Harstad; Bert Christianson, associate professor of music and band director at Central Washington College of Education, Ellensburg, and president of the MENC Northwest Division.

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**ADVANCED COMPOSITION STUDY SCHOLARSHIPS** are announced by the Student Division of the National Federation of Music Clubs. These are a \$500 scholarship offered by John W. Haussermann, Jr., of Cincinnati in honor of his father Judge John W. Haussermann for study in a university, college or conservatory in the United States in the academic year 1954-55; and a scholarship named for Charles Ives valued at \$600 which covers six-weeks' study at the Indian Hill Music Workshop in Stockbridge, Mass., during the summer of 1954. The latter scholarship is offered by Mordecai Bauman, director of the workshop. Applications for the scholarships may be obtained from Halsey Stevens by addressing him at 3518 University Ave., Los Angeles 7, Calif.

**PRIZE SONG COMPETITION** sponsored by the Chicago Singing Teachers Guild for the W. W. Kimball Company prize of \$200.00 to the composer submitting the best solo song with piano accompaniment set to English text is announced by David Austin, chairman of the Song Contest Committee. In addition to the award the Guild guarantees publication of the winning manuscript. The contest closes January 15, 1954. Information may be obtained by sending a stamped, self-addressed envelope to Mr. Austin at the American Conservatory of Music, 25 East Jackson Blvd., Chicago 4, Ill.

**YOUNG COMPOSERS CONTEST**, sponsored by the National Federation of Music Clubs, is for a sonata for piano (or solo, wind or string instrument with piano) and for a work for from three to nine orchestral instruments. Awards of \$150 and \$100 each are offered as first and second prizes in the two classifications. The competition is open to any citizen of the United States between the ages of 18 and 26. Manuscripts must be submitted anonymously by March 25, 1954 to Contest Chairman Halsey Stevens, School of Music, University of Southern California, 3518 University Ave., Los Angeles 7, Calif. Information may be obtained from the contest chairman, Mrs. Floride S. Cox, 207 River St., Belton, S. C., or from the Federation headquarters office at 445 West 23rd St., New York 11.

**FIRST ANTHEM CONTEST** is announced by the Alumni Association of the Choir School of the Cathedral of Saint John the Divine, New York, N. Y. Composers are invited to submit by January 15, 1954, unpublished anthems or other ecclesiastical works suitable for performance by both large and small choir. For information concerning stipulations of the contest write to F. S. Billyou, Choir School Alumni Association, Cathedral Heights, New York 25, N. Y.

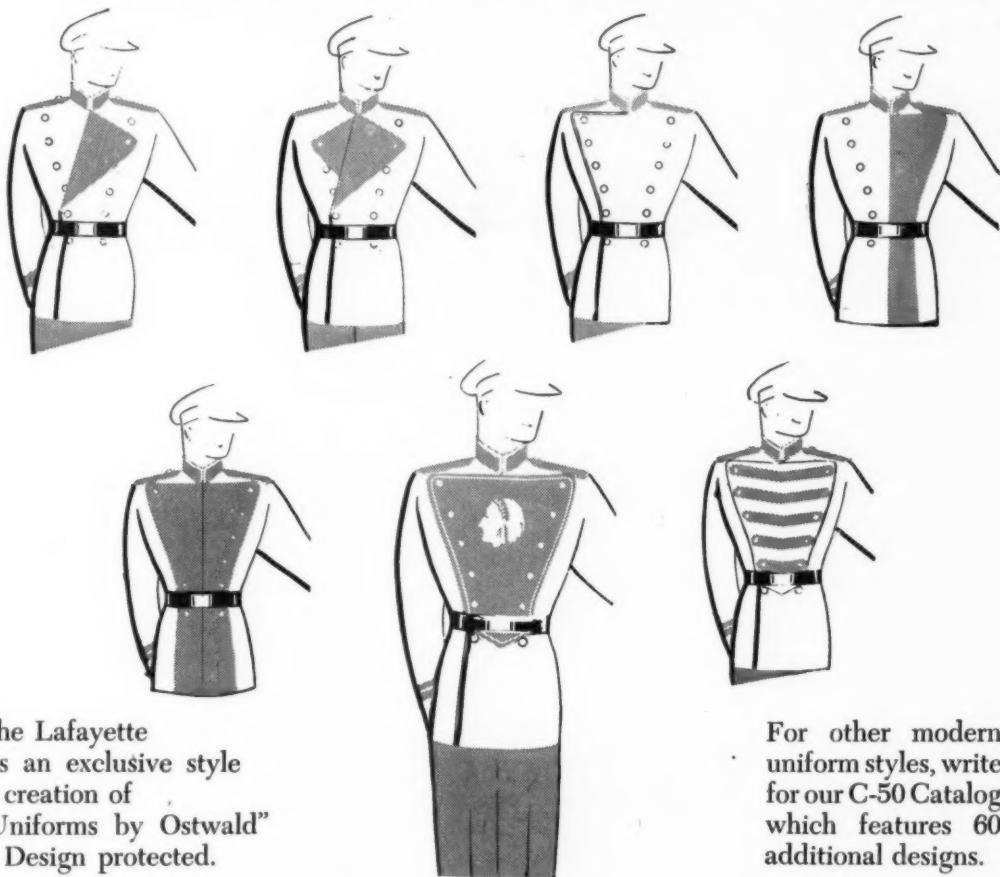


**FRED FENNEL**, conductor of the Eastman Symphonic Wind Ensemble, receives the first album of Mercury's recording of the Ensemble's performance of "American Concert Band Masterpieces," left to right: Donald Hunsberger; Frederick Fennell; Ted Marcia, Mercury representative; Carl Glaser, head of Metro Distributing Co., Buffalo, New York. Looking on are members of the Eastman Wind Ensemble who made the recording last May in the Eastman Theatre. (Photo by Epic.)



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**WISCONSIN ORCHESTRA COMPOSITION CONTEST.** The Wisconsin Federation of Music Clubs and the Waukesha Symphony Orchestra are sponsoring a competition for the selection of a previously unpublished work for symphony orchestra (standard orchestration) submitted by any composer who is either Wisconsin born or a Wisconsin resident. The work is not to exceed twenty minutes in length. The winning composition will be played by the Waukesha Symphony Orchestra at a subscription concert during the 1954-55 season, and a \$50.00 award presented to the composer. Entries must be in by February 1. For further information write: Mrs. Ronald A. Dougan, Contest Chairman, Colley Road, Box 87, Beloit, Wis.

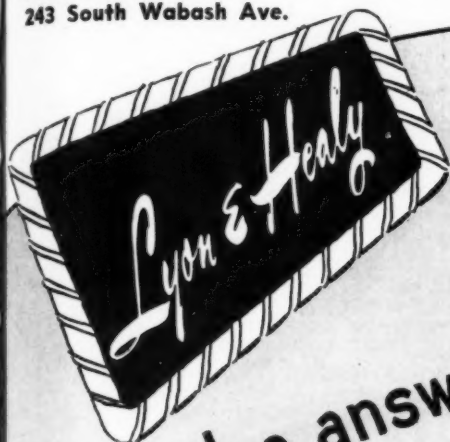
**STEINWAY CENTENNIAL PIANIST AWARD** will be given by the National Federation of Music Clubs to the winner of a nationwide audition to select a pianist of concert caliber. In addition to the \$2,000 scholarship for advanced piano study in the 1954-55 season with a teacher to be selected by the Federation, there will be a guaranteed appearance at the 28th biennial convention of the Federation in Miami Fla., in April 1955, and an audition with the National Concert and Artists Corporation with the probability of a managerial contract for the 1954-55 concert season if the caliber of talent warrants it. Ruth M. Ferry, 24 Edgewood Ave., New Haven, Conn., will function as national chairman for the Steinway Centennial Award.

**AKRON (OHIO) SCHOLASTIC COMPOSER'S CONTEST**, open to any pupil enrolled in the public, private or parochial schools in the city of Akron from kindergarten to twelfth grade inclusive, is being sponsored by the Children's Concert Society, the Jaycee Wives and the Junior Chamber of Commerce. The music department of the Akron Public Schools feels that although there has been much creative use of music materials in programs, projects and units of study, the benefits of actually creating or composing music as a means of expression have in large measure fallen short of realization. It is for this reason the department is cooperating with the Akron Scholastic Composer's Contest. A copy of the folder describing the activity may be obtained by sending a self-addressed envelope and six cents in stamps to Ralph Gillman director of Music Education, Administration Building, 70 North Broadway, Akron 8.

**U. S. TREASURY DEPARTMENT STUDENT ART PROJECT** is announced in the "School Savings Journal" in connection with the Department's educational project to stimulate students to provide for their own future and to preserve the American way of life through personal thrift and regular investment in United States savings bonds and stamps. "Future Unlimited" is the name of this art project. It is not a contest but an activity in which students will depict what they hope stamp and bond savings will provide for them and their families. Every student in the United States and Hawaii in grades 4 through 12, in any public, parochial or private school is invited to participate. Entries should be submitted by February 2, 1954. Schools sending entries will receive for display a Certificate of Participation, and a representative national selection from the display received will be suitably recognized by the Treasury Department in Washington. The school participation coupon and special information may be obtained by writing to Future Unlimited Art Project, U. S. Savings Bonds Division, Treasury Department, Washington 25, D. C.

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**Toulon Overture**—Pares, Chidester. Full Band, 5.50; Symphonic Band, 8.25; Score, 1.25; Parts, .50.

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**MONTANA BULLETINS ON MUSIC AND ART** prepared by the Division of Fine Arts of the Montana Department of Public Instruction, Helena, Montana, while slanted to Montana's needs at the present time, are well worth consideration by any state's school system.

State Supervisor of Music O. M. Hart-sell says in the Foreword to the bulletin titled: "How Good Is Your Elementary Music Program?" that the purpose of the material is to identify for school administrators and classroom teachers and special music teachers the basic factors that are important in evaluating the music program in any elementary school. These factors, which are discussed in detail, are: (1) A guiding philosophy. (2) A program of musical activities emphasizing: singing, listening, expressive bodily movement, playing instruments, doing creative projects related to musical development, integrating music with other areas of instruction. (3) Pupil interest, participation and musical achievement. (4) Adequate equipment and materials. (5) Attitude and interest of the superintendent, principal, and classroom teachers regarding the music program. (6) The musical preparation of the classroom teacher.

Included in the bulletin are suggested professional readings in music education for school administrators and their teachers, suggested music books for elementary school libraries, series of music books and recordings suggested for use in elementary schools, special phonograph recordings for elementary schools. "Art Activities for Elementary Education in Montana" is the title of the second bulletin which contains many practical suggestions and ideas for the school administrator which might aid him in starting or improving the art program in his elementary schools or school system. An outline of activities for the first through the eighth years is given, along with suggestions for evaluating an elementary art program, as well as sources of color prints and pictures, supplies and equipment, and suggested professional readings for school administrators and their teachers.

**MUSIC EDUCATION ARTICLES IN NEA JOURNAL.** "Strike Up the Band" is the title of an article by Ralph Hess, MENC California-Western Division immediate past-president and supervisor of music in the Phoenix (Ariz.) schools, appearing in the January issue of NEA Journal. In a later issue Richard C. Berg, director of music education in the Springfield, Mass., Public Schools, will contribute an article on teaching music through television.



**RAUL GARRIDO** of Santiago, Chile shown at right, who visited the United States last summer, was Spanish-speaking guest announcer and commentator for a special series of broadcasts originated at the National Music Camp at Interlochen, Michigan. Senor Garrido is music teacher of the Ministry of Education and music consultant to the Audio-Visual Service in Santiago. With Mr. Garrido, left to right, are Thomas D. Rishworth, director of radio at the Camp; Joseph E. Mady, president of the NMC.

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- (3) Sign your name and give your mail address.

*Please note:* Give names and addresses of all applicants, including person making reservation. Hotels insist on having individual names of persons occupying all rooms. Reservations received requesting accommodations for more than one person, but not specifying names of other occupants, will be returned for complete information, thus losing time. Please cooperate in order to insure immediate acknowledgment of reservation.

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### CLASSROOM USE OF RECORDINGS.

A teaching aid prepared by the Elementary Music Curriculum Committee of the State of Utah entitled, "Classroom Use of Recordings Accompanying Music Texts" is intended to help meet the challenge of the responsibility of putting music within the reach of all children. It is felt by the committee that recordings can "supplement the musical ability of the teacher and add vitality to the music program in the classroom." It is interesting to note that the "Evaluations of Music Series and Recordings" appearing in the Audio-Visual Forum of the September-October 1952 Music Educators Journal has been reprinted in full. Members of the committee which prepared the teaching aid: Lue Groesbeck (chairman), Margaret Erickson, John W. McAllister, Freda J. Jensen, Nina Halliday, Dean C. Christensen, Lewis M. Rawlinson, Blaine Johnson, Jennie Campbell, Utah director of elementary education.

THE COLORADO MUSIC EDUCATOR joins the steadily growing list of state music education association magazines with its first issue, October 1953. The Colorado Music Educators Association, Editor Lloyd Jensen, Assistant Editor Leo Meyer and Secretary Gwen Sterling are to be congratulated on Volume I, No. 1, which now replaces the preceding mimeograph and printed bulletins which paved the way for the new official publication.

"DO YOU KNOW THE MUSIC PROGRAM IN YOUR SCHOOLS?" is the question posed in a bulletin prepared for parents and taxpayers of the Port Chester, N. Y., school district (the fourth in a series published through the cooperative effort of the Port Chester board of education, Parent-Teacher Council and Teachers' Association). Much information is provided in direct and concise answers to some twenty questions. Copies of the leaflet may be obtained by sending a self-addressed, stamped envelope to Clement A. Barton, director of music, Port Chester High School, Port Chester, N. Y.

RCA VICTOR EDUCATIONAL RECORD CATALOG, effective September 1953 through August 1954, is the second edition of a guide for teachers concerning the use of records in the classroom, which has been expanded to include a special section on RCA Victor Red Seal records for use in illustrating vocal tone qualities, and a categorized list of Red Seal artists. All listings, sections and features have been revised to include the records which have been released since publication of the first edition. The 119-page catalog is available through Educational Services, RCA Victor Division, Radio Corporation of America, Camden 2, N. J., at 10 cents a copy.

HOW TO CHOOSE AN ORGAN is the title of a twenty-two page, pocket-size booklet prepared by the Connsonata Division of C. G. Conn, Ltd. This booklet was prepared in view of the ever-increasing interest in organs for personal use as well as for every kind of institutional use, and covers essentials to be considered in evaluating electric and electronic organs. Among the points covered are: How to Choose an Organ; When Is an Organ a "Good Organ"; Tone Colors; Why, What and How; Maneuverability; Versatility—Through Contrast; Choose Wisely; How to Test Versatility. Copies may be obtained by writing to Connsonata at Elkhart, Indiana.

E. R. MOORE COMPANY is another choir robe company which is employing the "locked in" process whereby the color is added to the cellulose acetate before it is woven into the fabric. This development adds to the enduring color of the garments. A Wonderloom Fabric Selector with fourteen different color swatches is available from the company by writing to 932 W. Dakin St., Chicago 13, Ill.



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## Where Do We Go From Here?

Karl D. Ernst

**M**USIC in the secondary school sometimes suffers from bad public relations because we as its practitioners are too busy to clearly define our objectives. We have worked so hard to achieve recognition, to obtain financial support, and to fill the numerous engagements for performances, that we have failed to consolidate our thinking in terms of objectives which are understood by our professional colleagues: school administrators, teachers in other subject fields, private music teachers, and professional musicians. We have done a much better job of educating the general public than we have these groups with whom we are so closely associated.

In our own ranks we have made great strides toward unity of purpose. Many of us can recall days not too long ago when there were sharp cleavages between vocal and instrumental teachers, and between elementary and high school teachers. Most of us today, however, consider ourselves music educators, and we are sincerely interested in all of the problems confronting both music education and general education. A comparison of the kinds of topics discussed at conferences twenty years ago with those of today would illustrate this point.

This does not imply that we all agree, for one can still get a whale of an argument almost anytime on such subjects as contests, music reading, contemporary music, self-contained classrooms, or the use of recreational instruments. There are some people who believe that one cannot be interested at the same time in the development of both superior performing groups and good education. There are others who invariably infer when they hear a person discuss "meeting the needs of the average student" that that person is opposed to perfecting music for performance. Among ourselves these differences are perhaps minor and we have a growing feeling of being drawn together by uniformly compelling objectives. But we tend to be clannish and to our professional colleagues

we have not made our objectives clear. For example, note these two contrasting quotations from recent periodicals:

School music is being attacked in some quarters by school administrators who insist that music must serve greater numbers of boys and girls during their years in secondary schools. It is also their contention that music must assume a closer relationship to the total school program. These friendly critics . . . are in disagreement with the music teachers who think of music only as an art, and completely ignore the contribution music can make as a social force in the lives of young people. . . . If we are to serve greater numbers of students, music as a social force becomes a significant factor. The majority of those not enrolled in music are interested in music, but for a number of reasons reject the formal curriculum offering. . . . Music cannot be considered a part of the total school program until the simple instruments and the recreational aspects of music are given appropriate attention in the school program.<sup>1</sup>

Compare that statement with an article which appeared in *Musical America* as a review of the 1952 Philadelphia meeting of the Music Educators National Conference.

Although such a mass production endeavor as the teaching of music in the public schools seems inevitably to result in a mediocrity from which escape is not easy, the objectives of the educators in this convention appeared to be lower than ever. They seemed to be afraid of quality and doubtful both of their own capacity to impart it and of children's ability to accept anything above the level of triviality. Evidence of this new decline in standards could be found in nearly every meeting. Everywhere the tendency to soften up, to play down, was manifest—in speeches, performances, and implicit attitudes. . . . More often than not the performances suffered because, while stress was laid on the importance of technique, the pupils had not really been required to gain much of it. Correct intonation was apparently something to save up until later in the educational process. Musicianship was hardly mentioned. Only musical "experience" was held to count—a dreamy, sloppy, pseudo-idealistic attitude that requires no effort, no concentration, only physical presence. Much of the music demonstrated was of relatively low or at least unimportant quality—arrangements and bowdlerizations, bromidic spirituals, simplification of already simple folk tunes. The problem of supplying proper material for teaching is a grace one. . . . The educators seemed hardly to attempt to deal with it at all.<sup>2</sup>

Here, then, are the horns of the dilemma. One group of colleagues, the school administrator, criticizes us for teaching music solely as an art and ignoring the contribu-

Mr. Ernst is supervisor of music in the Portland, Oregon, Public Schools. He was president of the MENC Northwest Division in 1949-51, and member of the MENC Executive Committee 1950-52. In 1952 Mr. Ernst was granted a year's leave of absence from his position in the public schools to act as administrative director of a program for gifted children which was carried on in the Portland schools with the cooperation of Reed College, and supported by funds from a grant by the Ford Foundation.

<sup>1</sup> Sur, William R., "Music: A Part of the Total Program" *Educational Music Magazine*, Jan. 1953, pp. 8-9.

<sup>2</sup> Smith, Cecil and Eaton, Quaintance, "Music Educators Meet In Philadelphia Convention" *Musical America*, April 1, 1952, p. 6.



tion music can make as a social force in the lives of young people. The other group, the professional musician, criticizes us for emphasizing almost exclusively the social aspect of music and neglecting its perfection as an art.

Among ourselves we do not necessarily find quality and quantity incompatible. We recognize our responsibility in both directions. We have apparently failed, however, in synthesizing these two points of view among our colleagues. May we scrutinize briefly both these and some other controversial issues.

### Who Shall Have Music?

We need to reaffirm our belief that music belongs to everyone. It is as old as the human race. It existed among primitive peoples long before it was systematized. It is the closest thing that we have to a universal language. It is the lubricant of society. It knows no bounds of race, color, creed, or social status. It is an art of expression and communication which goes beyond words. It takes you places where nothing else can take you. It is an integral part of the common experiences of all.

The public schools need to provide opportunities in music for all students on the basis of individual need. There are three levels of ability for which we must plan: (1) the talented, (2) the special aptitude, (3) the general student body. As music teachers we tend to meet best the needs of the second group. Present programs are often inadequate for the needs of those at either end of the ability scale.

### The Talented Level

"Tests given to fifteen million young men who entered the armed forces during the Second World War revealed that many gifted men had not been recognized as such." There are many evidences in our society of wasted talent. As a people we are greatly concerned about conservation—conservation of minerals, of forests, of water, of wildlife, of soils; but our most important resource is our human resource and its conservation is of the greatest importance. Sometimes as music teachers we have been accused of exploiting the talented at the expense of other students, and sometimes we have been guilty. But there is considerable research today which emphasizes that we have not provided enough opportunities for our talented youth. According to the Educational Policies Commission:

Men and women of exceptional talent, whose abilities have been well nurtured through education and who have achieved successful adjustment to themselves and to their fellowmen, are today making contributions of exceptional value to American life. Some are creating music or drama or the visual arts that enrich enjoyment. . . . Many who are gifted are making only mediocre contributions to society because their gifts have not been well developed. And the high abilities of some gifted individuals, although well developed, are unused or underused or misused.

To find ways and means of conserving the superior abilities of gifted Americans—and of developing those abilities and facilitating their use for the benefit of humanity—should be a major objective of social and educational policy in this country . . .

The United States, now more than ever before in our history, needs to have its ablest citizens either in positions of large immediate social influence (such as public administration, business and labor leadership, journalism, and teaching) or in work of great potential future benefit (such as research in the natural and

social sciences, philosophy and criticism, and the creative arts) . . . our society must see to it that individuals who possess the highest talents are given the fullest opportunity to make those talents productive. . . .

To say that every citizen in a democracy has the right to demonstrate his competence to make use of social opportunities is to affirm, in a limited sense, the principle of equal opportunity for all. But to insist that equal opportunities must always take the form of identical experiences is unrealistic. Efforts to impose identity of experience on individuals of differing interests and abilities are not only foredoomed to futility; they are also unfair—especially to those individuals who deviate markedly from the average; and because they discriminate against individuals in such minority groups as the handicapped and the gifted, they are undemocratic. . . .

The democratic ideal can be most fully attained when every individual has opportunity for educational experiences commensurate with his abilities.\*

There are many implications in these statements for music teachers. In fact, there is much we can learn as music teachers by reading from the general education literature. Too often we confine our reading to material in our own particular field. That is part of the reason for the uncertainty of others regarding our objectives. We remain too much to ourselves. It is our responsibility to understand the basic problems of education and to help school administrators to understand the basic problems of music education. In accomplishing the latter it is usually more effective to document a point of view with arguments which may be taken from material already familiar to the administrator, than by confronting him with our special periodicals. The headquarters office of the MENC has been exceedingly alert in providing numerous articles on music education in general educational periodicals.

If, as the Educational Policies Commission states, we are neglecting the development of the ablest students, we must intensify our efforts to improve the quality of our performing groups. Gifted pupils in music should never be allowed to get by with mediocrity. Provision for the gifted must be a part of the regular school program. In addition to the present opportunities for talented music students to perform in our best school groups we must try to find ways of augmenting the kind of experiences they receive in all-state and all-conference groups.

These experiences should be more frequent and not confined to a day or two a year. In large cities all-city groups are possible for the highly gifted. In smaller communities we should find ways of establishing selected groups under school supervision on a county or regional basis. Such experiences need not be limited to large performing groups. Why not chamber music groups on an inter-school basis? Combinations of highly capable performers could then experience some of the varied examples from the classical quartet and quintet literature not usually feasible for students in one particular school. For those schools too small to provide music theory, regional classes might be established which utilize both community and college resources. Gifted students in music should be given every advantage of counseling. Here is a place to work together with private teachers who may have contacts with the same students.

### The General Student Body Level

At the other end of the ability level we find the students lacking in talent for performance. We have talked

\* "Education of the Gifted," *Educational Policies Commission*, National Education Association, 1950, p. 21.

\* *Ibid.*, pp. 1-4

a great deal about our responsibilities for them but we have not yet accomplished much. "General music, music appreciation, assembly singing—all have been widely discussed at conferences, but there is yet no widespread move toward action. Part of the problem is that we seldom spend much time preparing for general student classes. We are apt to feel we know so much more about music than the student that we can teach "off the cuff." Select a few songs at random out of a well-worn song-book, grab a few records from the record library and place a student in charge of the class, or worse yet, deliver an unprepared lecture on the terminology of music—these are too often the ways in which classes for the general student are taught. Every group of youngsters has some kind of interest in music. If we would spend as much time in planning classes for the general student as we do for the one with aptitude, things would begin to happen. Sometimes we complain that the administrator is making a dumping ground of some of our classes, and, unfortunately at times there is reason to complain. But we must remember that if the principle of compulsory education is right, there are going to be pupils who on the surface seem to have no interests of any kind. As music teachers we must take our share of them. And if music has all of the values we ascribe to it, there are ways which can be found to make it meaningful in some way to all.

More and more our secondary schools are merging subject matter fields through the core and combined classes. Music belongs in these classes as much as it does in the special class, and the day will come when high schools will allow a certain number of periods daily for a resource music teacher to assist in other classes. Instead of waiting to be asked for such service, we should take the initiative in suggesting it.

### Other Curriculum Problems

There is a statement in *The Bulletin* of the National Association of Secondary-School Principals which says:

The content of the music courses should lead to good citizenship in making a pupil conscious of the spiritual and moral values which are inherent in the music which he learns. The pupil performs and hears music of various historical periods, various nations, and cultures. He learns music as it relates to life today. Music, a language of moods and emotions, must contribute to good citizenship if music is taught as a part of life and an expression of living itself.<sup>8</sup>

These and other claims have been made for music. Do we make it a point in our teaching to see that music has a chance to affect the lives of youngsters, or do we miss seeing the forest for the trees? This same *Bulletin* states, "Music education gives young people the opportunity to find a richer life through music. . . . It assists in developing an integrated person."<sup>9</sup> Does it? Are students in our classes better integrated than those who are not? To put it more personally, are we as music teachers well integrated persons? Even though the statement is not fair, too many school administrators still ask, "Aren't there any music teachers who can get along with the rest of my staff?" As a professional group we are on the spot, and we need to go the second mile in our relationships with others.

Another weakness in curriculum is our failure to have any specific sequence of musical learning on the secondary level. In the elementary school we usually think of certain definite musical skills which belong at specific grade levels. But in the high school, what does tenth-grade choral or eleventh-grade instrumental music mean in terms of skills, understandings, attitudes, and appreciations? Some day we are going to be asked to state them. The secondary curriculum becomes more crowded each year with additional requirements and we need to be articulate in our objectives. A high school principal once asked me, "How long am I justified in programming a boy for choral music? Isn't two years enough? What can he learn in music the third and fourth year that he didn't learn during the first two years except a few more pieces?" If we think of music in school as something more than learning to perform various pieces, shouldn't we develop courses of study which contain certain specifics toward which we direct our efforts? What are the skills that a high school student ought to be developing in a third-year music class—in reading, in tone quality, in technique, in ear training? What are the understandings that he ought to be developing about musical literature of various periods and styles? What are the attitudes he ought to be developing about the place of music in our time? Can we justify our program on the basis that the lower division classes are primarily for the purpose of screening for talent, and that the upper division classes are primarily to rehearse and present programs to the public? It will be said that we are too busy to do more, but is it not possible to realize some of the long-range objectives of building all-around musical understanding and competence, and while so doing discover that the added understanding of the pupil makes it possible for him to learn more quickly? This is a job that ought to be done by each high school music teacher, and until it is done, we will not have the complete respect of our professional colleagues. It is precisely at this point, *viz.*, our failure to direct our students to the heart of musical skills and understandings through a planned sequence of training, that we may find the real reason for the lack of carry-over from school music into adult life. Finally, if we do this job realistically, a by-product would be the use of an improved quality of music.

### Public Performance

Everyone can hear good music today. Radio, television, and theater have made people performance wise. They are not satisfied with shoddy performances poorly planned and staged. According to *The Bulletin* of the Secondary-School Principals, a poor public performance of inferior music is a liability to the school and to the community. A school superintendent commented recently that too many music teachers concentrate only on technical perfection. While one can criticize that statement on the basis that there must be technique in any kind of performance—and technique needs to be so completely under control that it is no longer obvious—there is still a measure of truth in the criticism. Music must say something to the audience. Too often the student's idea of performance is based upon the notes in a piece and the speed with which they are played, so that the "Minute Waltz" in forty-eight seconds is deemed a superior performance to the "Minute Waltz" in fifty-five and one-half seconds.

<sup>8</sup> "The Function of Music in the Secondary-School Curriculum" *The Bulletin of the National Association of Secondary-School Principals*. Vol. 36, Number 189, November, 1952, p. 8.

<sup>9</sup> *Ibid.*, p. 3.

Each public performance should be carefully planned. Sometimes we accept too many engagements and find it difficult to handle any of them well. It is usually our most talented students who are involved in these performances and they should not be satisfied with mediocrity. A school program can be a pretty dull thing unless the director plans creatively. It is always a good idea to try to educate as well as entertain the audience, and the former can be done very innocuously.

Also, it is most important to plan significant occasions when pupils have an opportunity of hearing groups from other schools perform in a good concert atmosphere. Some experiences of this kind should be an essential part of the program of every high school music department. Regardless of our feelings about festivals and contests, we must admit they can serve such a purpose. Another kind of performance that is valuable for high school students and serves a real education purpose is the concert for elementary children presented by high school performing groups.

### Music and Speech

Carl Seashore touches upon a matter of importance to music teachers.<sup>7</sup> He cites the fact that a person's speech is often the most important index to his personality. It forms an important basis for our liking or disliking people. Not many students take speech in school as a separate subject, but because of its importance, all teachers should be responsible for developing good speech habits. Vocal music teachers in particular should make certain that the practice of good diction in singing carries over into the speech habits of their students.

### Music and Boys

As one analyzes high school enrollment in music classes there is an awareness that girls dominate in numbers. Why do we fail to interest more boys? Boys glee clubs are seldom heard and many schools have a difficult time balancing boys with girls in mixed chorus. Even in bands, girls seem to be taking over. While we have no objection to girls, we know that boys need music too. Their innate talent for music is certainly at least equal to that of girls. One of our greatest problems today is the tension under which we live. Music is one of the best antidotes for tension and men need it more than women.

<sup>7</sup> Seashore, Carl E., *In Search of Beauty in Music*, Ronald Press, 1947

### NOTE TO MENC MEMBERS:

Please read the announcement to members on the opposite page. If you have not reserved your hotel room for the convention, refer to page 13. If you have questions which should be answered before you receive the mailing referred to in the announcement on the page opposite, write to either of the addresses given.

### Teacher Recruitment

Each profession must meet the problem of recruiting young people to carry on. Improvement of our teaching personnel is the greatest single hope for music education. How many of your students have taken up education as a profession? The answer to this question might be related in some way to the effectiveness of a person as a teacher. Doctors and lawyers do not leave to chance the matter of recruiting young people for their respective professions. We ought to be constantly on the alert for youngsters with teaching potential. It is too late to start the development of a teacher after he finishes high school. Some of the weaknesses in training music teachers could be corrected if we started to build certain competencies at the high school level.

### Materials

This is an area in which our critics have found a vulnerable spot. Too much of the material we use is cheap and tawdry. It has nothing to say. In both instrumental and vocal fields it often makes one ponder that even if all the notes are played correctly and musically the end result is still negligible. Someone referred to a school concert as a mountain-like performance with mouse-like music. If we would analyze the music we teach and try to find examples which would lend themselves to the development of the kinds of skills and understandings mentioned earlier we would discard much of it. This area of materials is one in which we must clean house! We should not generalize by blaming publishers. They produce much good material but too often we select that which is inferior.

### Need for Continuity

Our profession would be strengthened if we could build programs in our schools which were consistently strong through the years. Many schools are subject to waves of increasing and decreasing interest. This is sometimes due to the quality of the teaching. Sometimes, however, it is due to the fact that as teachers we build ourselves instead of music. The real teacher aims to develop an intense love for music. We should be ashamed to see a program fall apart after we have left a situation, for in a sense it indicates a failure on our part. Some of us, unfortunately, feel a sense of smug satisfaction when our successor runs into difficulties, for it seems to add to our shallow sense of indispensability. The teacher who has built well should be able to see positive results of his efforts long after he has left a school.

Though we face numerous problems in our profession, we have reason to be proud of our accomplishments. Music education has become of age. Music teachers as a group are second to none in their competence, their willingness to accept responsibilities and to work long hours, their untiring devotion to boys and girls, their happiness and enthusiasm in their work, their great organizational skill, and their professional loyalty. Our opportunities for effective education are unlimited, because music reaches so easily beyond the classroom. As we look ahead, let us rededicate ourselves to those purposes and goals which are enduring. Let us strive more earnestly than ever to present music to our students and to our communities as the enriching element it can be in human living. Let us lift our eyes unto the hills.



# MENC CONVENTION BULLETIN

## **An Announcement to All Members**

MEMBERS of the Music Educators National Conference will receive early in January a Bulletin which will contain important news concerning the biennial convention to be held in Chicago March 26-31, 1954, with pre-convention official meetings March 24-25. The Bulletin will contain information regarding program content, including such features as the following:

**Workshops on Music in Elementary Education**, both choral and instrumental, which will be features of the convention. There will be a total of nine workshops.

**General Sessions**, which will include performances by outstanding groups and addresses on important subjects, such as "Our Stake in Education," "Moral and Spiritual Values," "Significance of Education in Today's World," "Music in Elementary Education," "Music in Secondary Education," "Music in Higher Education," and "Music in American Education."

**Forty Special Sessions** sponsored by chairmen and committee members of the Music in American Education committee organization.

**Joint Sessions with Other National Organizations:** (a) "Home and School Bring Music in Everyday Living" sponsored in cooperation with the National Congress of Parents and Teachers. (b) "Music Education in the Community" sponsored in cooperation with the American Symphony Orchestra League and Association of Junior Leagues.

**Afternoon Concerts** by groups from various parts of the country—special features of the Chicago meeting which will provide programs by large and small ensembles, both choral and instrumental.

**Evening Concerts** are to be presented by music groups from Chicago, suburban Chicago, the host state of Illinois, and other parts of the country.

**Music Industry Exposition** under the auspices of the MENC auxiliary, the Music Education Exhibitors Association. (MEEA, in cooperation with MENC Committee on Audio-Visual Aids in Music Education, will also sponsor an Audio-Visual Aids workshop.)

**Schedules of Meetings of MENC Official, Auxiliary and Associate Groups**, including the State Presidents National Assembly, National Board of Directors, National Interscholastic Music Activities Commission, Music Education Exhibitors Association, Editorial Board of Music Educators Journal, Editorial Committee of Journal of Research in Music Education, National Councils of State Supervisors of Music, State Editors, In-and-About Clubs, etc. *Some of these meetings will begin on March 24. See program digest in November-December Music Educators Journal.*

**Music in American Education Committee Sessions.** Adequate time will be provided in the program for meetings to complete the work of the Committees for the biennium, and their contribution to the forthcoming official MENC publication "Music in American Education" (Sourcebook No. 2).

## **Have You Made Your Hotel Reservation?**

*If not, refer to page 13 for hotel information*

**The January mailing** to all MENC members will supply details and additional information regarding the convention program. Meanwhile, members and all interested persons are invited to send inquiries regarding the program to MENC Headquarters, 64 East Jackson Blvd., Chicago 4, Illinois, or to 1201 Sixteenth Street, N.W., Washington 6, D.C.

**The Convention Dates:** The convention program, which will open Friday, March 26, will be preceded by the pre-convention meetings referred to above, including the State Presidents National Assembly, on March 24-25. Read the program digest carefully. (If you are an officer or member of an official group, or a committee chairman, you have received a program digest which gives the complete schedule for March 24 through March 31. The same program digest is printed in your November-December Music Educators Journal.)

**Exhibits** will open at the Conrad Hilton Hotel March 25 at 2:00 p.m.

# Off-Campus Student Teaching in Music Education

B. M. BAKKEGARD

"The enclosed article and pictures are submitted in response to a suggestion in the *Music Education Source Book* (p. 59) that 'Those who are responsible for a project (in student teaching) are urged to prepare articles for use in such publications as the *Music Educators Journal*. . . . I trust that other directors of this important aspect of teacher preparation will do likewise, for there is need for a wider dissemination of information regarding student teaching curriculums in music.

"We here at U. T. are proud to claim the distinction of being the first music education department of a university School of Music to have been part of an evaluation by the American Association of Colleges for Teacher Education of a university School of Education and related teacher education areas. I should like to recommend that other colleges take advantage of such an evaluation for not only will it strengthen the music education program evaluated, but also it will help to give music education the added prestige other subject matter areas of teacher training or other areas of the music curriculum enjoy through AACTE and/or NASM (National Association of Schools of Music) evaluations.—B.M.B.

DEVELOPING an effective student teaching program, especially an off-campus program, is one of the most crucial problems facing teacher training institutions. A campus laboratory school will often solve many of the problems inherent in the off-campus program; however, after working with both, I am inclined to feel that more practical experiences grow out of the off-campus setup. There appears to be a general recognition that this is true in view of the number of teacher training institutions that have discontinued on-campus experimental and laboratory schools and moved their student teacher training programs into the public school, where the student meets situations that are similar to those he will encounter when he begins teaching in the public school.

A survey of the *Education Index* and various music education bibliographies will reveal a dearth of published material regarding practices in student teaching in music education. Why this should be true I do not understand. Certainly it is not that beginning teachers feel that pre-

service teaching experiences are undesirable. One of the follow-up techniques employed in evaluating our music education degree plan has been to query our graduates regarding what pre-service courses best prepared them for their jobs in public school music. Invariably practice teaching has been given as being the most valuable. While I am not one to advocate a fixed program of student teaching for all teacher training institutions, I do believe that an exchange of practices followed in the various colleges would help strengthen the programs in each of the music education teacher training institutions. I am reasonably certain that if enough of us who have the responsibility of directing student teaching programs would find some way to pool our resources, the MENC Music Education Research Council would welcome publishing our findings in a bulletin, much as they have done in Research Council Bulletin No. 5, "Musical Development of the Classroom Teacher."

In order to stimulate greater interest in the problem, I am outlining the off-campus student teaching program in music as it is currently administered at the University of Texas. While we realize there are weaknesses in the program, you will recognize it as a practical rather than as a theoretical program. That is why we are not entirely satisfied with it and are obliged periodically to make changes.

Since a lack of uniformity in the terms used to identify personnel relationships in student teaching programs exists, it may be well at the outset to identify the people concerned so that the reader will know about whom we are talking. Throughout the discussion the term *practice teacher* is deliberately avoided because it is misleading. "Practice" implies repetitive drill or other work that can be discarded when it has served its purpose. It seems to me that *student teacher* is a more representative identification of the pre-service teacher. *Directing teacher* will refer to the classroom teacher who accepts and works with the student teacher in the public school. *Music supervisor* will refer to the college staff member appointed to assist the student teacher. *Director of student teaching* will refer to the person responsible for the over-all student teaching program of the college.

Mr. Bakkegard is assistant professor of music education at the University of Texas, Austin.



## Selecting the Candidate

Careful selection of the music education degree candidate is perhaps the most important step in the entire program. We have found that the best assurance of graduating successful candidates is to admit into the program only those students who demonstrate adequate potentials. As a prerequisite to admission for candidacy, our students before beginning the Junior year, must satisfy the following requirements:

1. Pass an applied music jury (full faculty) examination in his major instrument to admit him to junior standing in the instrument.
2. Pass a comprehensive written examination in music courses equivalent to those covered during the first two years at the university.
3. Demonstrate proficiency in sight reading in the major instrument, in piano, and in voice.
4. Demonstrate satisfactory proficiency in the use of written and spoken English, the first by means of a paper written upon an assigned topic; the second by means of an extemporaneous speech. Students deficient in written or spoken English are required to take additional courses to correct deficiencies.
5. Present (a) a personnel rating established by the student's music teachers, (b) recommendations from three persons outside the music department regarding the candidate's potentialities as a teacher in the public schools.

On the basis of his performance on the above examinations and his recommendations the candidate is either admitted or rejected as a music education major. If he is admitted, he may begin taking music education methods courses. The degree program of each student is planned in such a way that during one semester of the senior year he devotes three consecutive clock hours daily to student teaching. Two of the hours are given to helping the directing teacher and becoming acquainted with various responsibilities of the public school teachers; the third hour is devoted to teaching a class in his major interest area. Each Saturday morning during the semester the student teaching class spends two hours with the university director of student teachers in music at which time administrative problems, such as class scheduling, visitations, professional readings, evaluation, certification, are discussed.

One of the surest ways of inviting difficulty in an off-campus student teaching program is to assign a student

teacher to a directing teacher who does not understand what is expected of her or who is not enthusiastic about receiving a student teacher. Since in our off-campus program there are thirty-five public schools in which student teachers may be placed, we have experienced no difficulty in finding teachers who are eager to cooperate in the program; in fact, we seem never to have enough students to assign to directing teachers who would like to have them. It is not at all unusual to have directing teachers say that they gain much insight into their own methods and classroom practices from the less experienced teachers.

## Assignment of Student Teachers

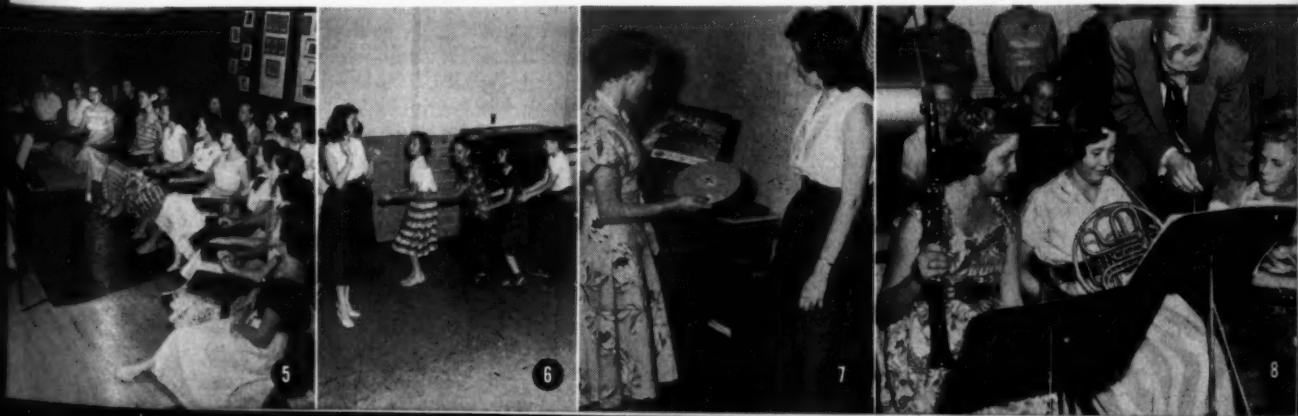
In assigning student teachers the music education division works through the city music coordinator. After the student has completed registration, the city music coordinator, the university director of student teachers, and the student teaching class as a group visit several schools to observe various music classes in session and to meet directing teachers and school administrators. When the student has an over-view of several teaching situations, he is encouraged to choose the directing teacher with whom he wishes to work. We have discovered that students are more pleased with their assignments if they have had a voice in deciding where and with whom they will work. After the directing teacher has agreed to work with a certain student teacher, a letter is sent by the university director of student teaching to the school principal concerned, giving the name of the student, the hours he will be at school, and the directing teacher with whom he will work.

The above procedure of assignment requires more time and effort than an arbitrary assignment, but we have discovered that careful consideration in placement of student teachers is one of the most important steps in the entire program.

## The Observation Period

The primary objective of the observation period is to give the student an intimate understanding of the duties and responsibilities involved in actual teaching situations. His attitude, therefore, during the observation period is primarily that of one seeking to learn. In order to give direction to the observation period, the student is given a series of outlines of various ways he can be helpful and things to look for, such as general class routine, seating arrangements, materials used, and various teaching techniques employed by the directing teacher. Early in the observation period a three-way conference among the student teacher, the directing teacher, and the university

**PICTURES** ① Directing teacher, student teacher and University music supervisor in three-way conference. ② Student teacher observes directing teacher at work. ③ Student teacher takes over. ④ Student teacher translates plans into action. ⑤ Student teacher rehearses girls' glee club. ⑥ Student teacher helps elementary school children with rhythm games. ⑦ Directing teacher helps student teacher select recorded materials. ⑧ Student teacher helps beginning instrumentalist with a technical problem.





music supervisor is held to discuss common problems. The length of time spent in observation varies according to the abilities of each student teacher, but not until he is familiar with the class and feels reasonably secure in teaching is he given a class to teach.

### The Teaching Period

During the period of observation the student, in two-way conferences with the directing teacher, decides which class or ensemble he will teach. His major attention is then concentrated on this class; but he is also required to observe and to help the directing teacher two additional hours each day to become acquainted with the various responsibilities of public school music teaching.

Since the student's degree program is designed to meet Texas certification requirements, he must choose one of four areas of specialization: (1) Elementary, (2) vocal-secondary, (3) instrumental-secondary, (4) all levels. The university music education faculty member who teaches the music education methods course in the student's major interest area acts as the student's immediate supervisor. Such an arrangement makes possible more practical application of teaching techniques presented in methods courses and insures the best possible supervisory services on the part of the university.

Every effort to give the prospective teacher a broad general background regarding responsibilities of teaching is explored. He is required to attend at least one public school faculty meeting, a PTA meeting, a Curriculum Day meeting, and to attend and to take part in school programs that concern his student teaching experiences.

### Evaluating the Student

In the best tradition of contemporary educational practices, we try to make evaluation of the student teaching experience a continuous process. This is the one course of the student's pre-service training that lends itself, perhaps better than any other, to continuous evaluation. Every effort is made to arrange the student teacher's schedule to allow time for him to remain after class with the directing teacher to discuss teaching problems and to prepare lesson and unit plans. At least once a week the university supervisor observes each student at work. After the observation, a conference is arranged at which time both strengths and weaknesses of the student's teaching are discussed. Problems are identified and solutions are worked out together. Several times during the semester three-way conferences among the university supervisor, the directing teacher and the student teacher are held for over-all planning and evaluation.

Early in the semester and at pre-arranged periods of the teaching experience, the student evaluates his teaching efficiency on a self-rating scale. It is revealing to note the degree of objectivity he employs in identifying his strong as well as his weak points in the teaching situation. Areas that need bolstering are discussed and a program for improvement is outlined jointly by the student and his supervisor. By comparing the evaluation forms over the semester, the student as well as the supervisor is able to observe the degree of improvement that has taken place during the student teaching experience.

### Evaluating the Program

While evaluation of the product (the student) is necessary, it is of even greater importance to evaluate the

process (the educational program); for without a satisfactory training program, the product of that program can hardly be expected to be satisfactory. Just as evaluation of the student should be continuous, so should the evaluation of the educational program to which he is exposed be constantly evaluated by those who are responsible for the program.

### Three-fold Cooperation

In April (1953) five representatives from the American Association of Colleges for Teacher Education spent four days at the university evaluating the entire teacher training program. This represented the first time in the history of AACTE evaluations that the MENC "Standards for the Evaluation of Music Education" were incorporated into an AACTE report.

This represented the first time in the history of AACTE evaluations that the MENC Standards for the Evaluation of Music Education were incorporated into an AACTE report for a university where a School of Education was being evaluated, but where music education was a part of a School of Music curriculum.<sup>1</sup>

Marguerite V. Hood of the University of Michigan, who is chairman of the MENC Commission on Accreditation and Certification in Music Education, was the music education specialist of the visiting evaluating team. The report of the committee has been published and is now being studied by our music education faculty. Several of the recommendations that were offered have already been incorporated into our teacher training program.

In addition to the cooperative activities as an organization with the AACTE, MENC also has a cooperative relationship in this area of evaluation with the National Association of Schools of Music. The NASM works not only individually as a group for the evaluation of schools and departments of music, including music education, but also is working in a number of areas of the country in cooperation with the regional accrediting organizations. The relationship between NASM and MENC on this subject is a cooperative one by which NASM turns to MENC for the assistance of a qualified music education expert to work on an evaluation committee when music education is included in the curriculum of the school to be evaluated. The cooperative arrangement between MENC and AACTE is similar in that AACTE turns to MENC for a representative on a visitation committee when the college or department being visited includes the training of school music teachers in its curriculum. College music educators who are not familiar with the MENC "Standards for the Evaluation of Music Education" should procure copies from the Chicago headquarters<sup>2</sup> of MENC, so that they may have a guide for evaluating their training program of school music teachers. They will find that an AACTE evaluation with a committee including a music education expert and/or an NASM evaluation with a committee including a music education expert, will not only strengthen their music education program, which certainly it will, but will also help give music education the added prestige other areas of teacher preparation and college music teaching enjoy through evaluation by AACTE or NASM.

<sup>1</sup> The first use of the MENC Standards for the Evaluation of Music Education was at Madison State College, Harrisonburg, Virginia, in December 1952 when the entire college was evaluated by an AACTE committee, including a music education specialist.

<sup>2</sup> Copies may be obtained by sending twenty cents to the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Illinois.

# Keyboard Experience and Class Piano Teaching

Fay Templeton Frisch

**W**HAT IS KEYBOARD EXPERIENCE? How does it differ from class piano instruction? A music director asked these questions at a recent piano teaching workshop. "How does it fit into the music education program?"

"Are piano classes necessary if you have keyboard experience?" queried a classroom teacher.

"We have a fine program in class piano in our city. Do you think that we should have keyboard experience too?" asked a piano teacher.

It would seem that the time has come for a clarification of terminology and to indicate the ways in which these two music activities contribute to musical growth and development.

Music education has for its theme, "Music for every child—every child for music." If we are going to accomplish this in our schools, we must be sure that we provide music activities so that every child will have as many experiences with music as possible. It means that more children must have more opportunities in music participation. It means putting real action behind our theme and making it become a reality.

There are many excellent reasons why singing is the basic experience for school music. To mention only one, the voice is our own personal instrument, and therefore most effective in self-expression.

## The Piano and Tonal Relationships

Sometimes there are those who have difficulty in singing "in tune" with others. The piano, because it is a pitch instrument, offers the best and the easiest way of acquainting children with pitch and tonal relationships. Singing and playing tones will help develop a "listening ear" which will help the "out-of-tune" child to sing on pitch.

Singing and playing will extend the knowledge of music and serve as another means of making music more enjoyable. There are psychological and physiological reasons why the combination of singing and playing are beneficial.

Mary was a large girl for her eight years and was rather self-conscious because she was larger than many of her classmates. She was a bit awkward and slow of movement but she was a capable child. She worked well in a reading group and was happy in a group which was doing a special project. When it came time for the music period, Mary seemed to be unhappy.

Miss Martin, the music supervisor, asked the classroom teacher if she knew any special reason for this attitude. The only incident which Miss Higgins could recall was the day when she had asked Mary to sing a phrase of a song alone. Mary had not been able to stay on pitch and one of the children had laughed at her. Miss Higgins thought she had taken care of the situation satisfactorily but perhaps Mary had not forgotten.

Mrs. Frisch is national chairman of the MENC Committee on Piano Instruction.

The supervisor asked Mary to be her helper. The class was going to sing "America" and Mary was asked to go to the piano. Mary explained that she had no piano at home and she could not play. She was reassured that it was not necessary for her to know how to play the piano. This was to be just an exploration of the keyboard.

Mary went to the piano. Miss Martin told her to play the first white key on the left of the three black keys near the center of the keyboard. Mary found the key quickly and Miss Martin asked the class to sing the tone. Mary repeated the tone several times as requested. It was explained that the song "America" began on that tone and that the key which Mary played was called "F". The class sang the song and Mary was asked to play the keys for other songs. A child raised his hand and wanted to find a key. Mary was able to show several members of her class the various keys which she had found and could name them all. Mary began to smile. She was pleased to be a "helper."

The keyboard used in this manner served the needs of the individual as well as the class. Mary was a contributing member of the class and as a result of this experience she was waiting the next week to help Miss Martin. Later Mary began singing with the group as the classroom teacher continued with the use of the piano in their music class, and by the end of the term she was able to sing a whole song on pitch.

This is just one way in which to arouse interest in music and help children to adjust themselves. Another way in which the piano may be used would be to have a pupil play only the repeated phrases of a song. The teacher, or some student who is taking piano lessons, could play the tonic chord. Then it could be played by other members of the class at the times when the class decided the chord sounded best. After a few trial and error attempts, they should be able to anticipate the chord in new pieces. This type of experience is a fine foundation for the singing of part songs. Many other ways of using the keyboard suggest themselves.

## Keyboard Experience for More Music Participation

"How can a whole class learn to play the piano?" questioned an instrumental teacher. It is not the philosophy nor the purpose of the keyboard experience to train each child in the techniques of piano playing. The philosophy of experience, according to Webster, is "that which is learned by seeing, hearing or feeling in contrast with that which is learned by thinking." Keyboard experience, as we use the term, means gaining knowledge and enjoyment of music through the use of the keyboard or the classroom piano by "seeing, hearing and feeling." Keyboard experience used by the classroom teacher or by the music

specialist provides another opportunity for more participation in music by more children.

Singing in the general music class does not indicate every child will become a fine singer. The provision of classroom singing does mean, however, that every child has an equal opportunity of experiencing the pleasure of making music and of learning something about it. Keyboard experience does not train the child in the specific techniques of piano playing, but leads him to explore the possibilities of the piano. Many have become interested in the study of the piano technique through experiments at the keyboard. The more specialized training is carried on in the piano classes in the schools or in the classes and individual lessons in the studios. Keyboard experience used by the classroom teacher, as a means to teach pitch, rhythm and music reading, paves the way for the instrumental and vocal specialists to develop special skills.

There is no question about what children can do with music if there is a continuity in their training. The broader and firmer the foundation, the greater the possibilities for specialization.

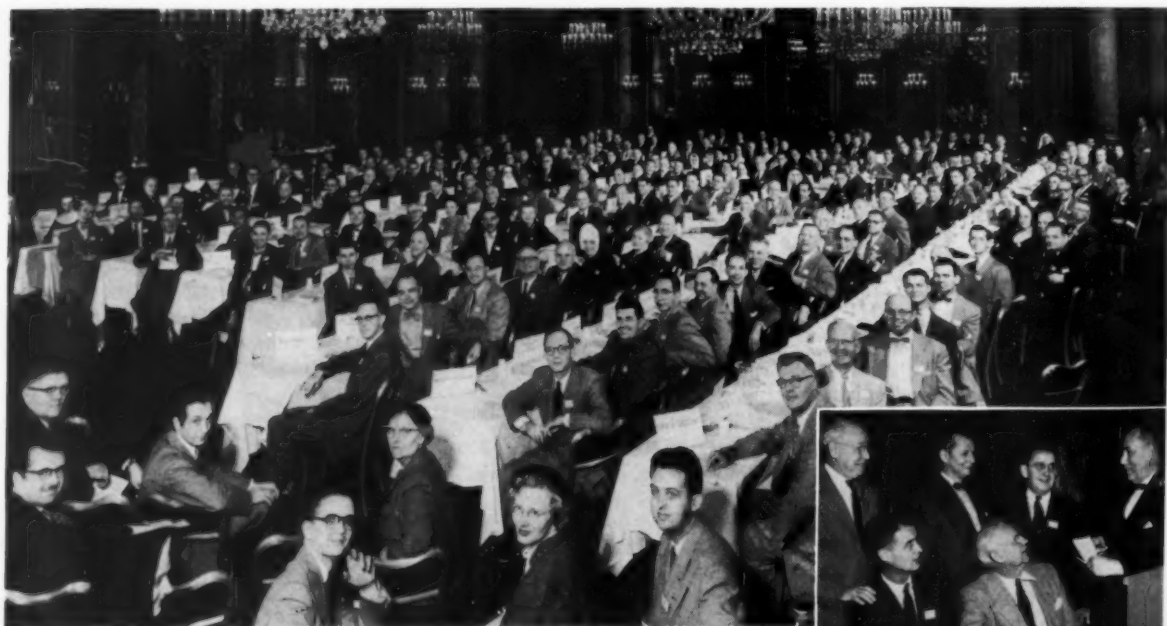
Piano classes in the schools are elective. They incorporate the fundamentals of music education and provide an opportunity for the acquisition of pianistic skills. The objectives of the piano classes are to lay a foundation for advanced musical experience through the development of

a real interest and love of music through the development of a broad musicianship, through the development of the ability to read music fluently, and through the acquisition of adequate technique for the individual needs and interests of the student at his level of development. Class piano, or group piano instruction, is most effective. It is practical, economical and educationally sound.

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It is admitted that the piano is the basic instrument for musical development, yet many children are deprived of the opportunity to learn to use the piano effectively. Many schools still do not offer piano classes or keyboard experience and many homes do not have pianos. Much talent and genuine interest in music remains undiscovered because this opportunity is not provided by our schools. What the individual will do with his knowledge remains for the individual to decide. This is true of all learning but the opportunities to learn should be provided equally for every child.

Piano classes and keyboard experiences serve in different ways the objectives of music education. They complement each other. They are both needed if we are to make good our slogan, "Music for every child—every child for music."



NASM GENERAL ASSEMBLY, CHICAGO, 1953. AT RIGHT, THE OFFICERS

## National Association of Schools of Music

THE TWENTY-NINTH ANNUAL MEETING OF NASM was held in Chicago, November 27-29, 1953, at the Palmer House. Over 250 representatives of colleges, universities and conservatories from all parts of the United States were in attendance. ¶ All officers of NASM were reelected for another year. In the small picture at the right (left to right, seated): E. William Doty, College of Fine Arts, University of Texas, vice-president; Burnet C. Tuthill, Memphis College of Music, secretary. (Standing, left to right): Earl V. Moore, University of Michigan, chairman of Commission on Curricula; Frank B. Jordan, Drake University, Des Moines, Iowa, treasurer; Price Doyle, Murray State College, Murray, Kentucky, immediate past-president; Harrison Keller, New England Conservatory, Boston, president. ¶ The next convention of NASM will be held in Los Angeles, December 28-30, 1954. After 1954 annual meetings will be held Thanksgiving weekends, as follows: 1955 St. Louis, 1956 Cincinnati, Ohio, and 1957 Chicago. ¶ On the final day of the convention a workshop on "MENC Activity on Evaluation Committees" was conducted by the MENC Commission on Accreditation and Certification in Music Education, Marguerite V. Hood, chairman. Participants in the workshop included representatives of the American Association of Colleges for Teacher Education, National Association of Schools of Music, and MENC. At the close of the convention a joint meeting of the liaison group of officers representing NASM, MENC, and the Music Teachers National Association was held. These meetings will be reported in a later issue of the Journal.



# Are We Keeping Up in Music Reading?

Charles H. Hansford and Tempie Harris Hansford

THERE are many reasons why we may believe that the progress of the teaching of music reading in the public schools has not kept pace with that of the teaching of other elementary subjects. Surprisingly little research and experimentation have been carried on in music reading. There has been a quantity of material written on the subject, but unfortunately too much is based on opinion and too little on fact. Let us delve into this.

We can go to one important source for information, that of the teachers' manuals accompanying many well-known music series. All the well known ones have a music reading program set up, with the majority having a readiness program in kindergarten and first grade, which is certainly very desirable. Some recommend starting music reading in the second grade, and it is here that the writers of this article begin to be in disagreement. The opinion expressed by many music educators to the effect that "second grade children are ready for the beginning stage of music reading" seems a dogmatic statement, in view of contemporary educational principles. One cannot help but contrast this opinion with another found in the book, *Teaching Children to Read*, which represents the underlying philosophy of the majority of modern books on reading:

"To avoid the mistake of plunging children into reading before they are capable of dealing with it successfully, the teacher must study the children in her group."<sup>1</sup> In other words, the teacher must be very sure that her children are ready to read, regardless of the grade in which they may happen to be.

The well-known educator, Gertrude Hildreth, defines readiness as a "condition of the individual learner mentally and organically, that makes it possible for him to progress in learning."<sup>2</sup> Is not progress in learning what every teacher is seeking?

It is difficult to understand why there should be a difference in philosophy in these two elements of reading. Both are concerned with the interpretation of symbols.

<sup>1</sup>Adams, Fay; Gray, Lillian; Reese, Dora. *Teaching Children to Read*, p. 110. New York, The Ronald Press Co., 1949.

<sup>2</sup>Hildreth, Gertrude, *Child Growth Through Education*, p. 43. New York: The Ronald Press Company, 1948.

This, then, leads to a term well known in the whole field of education, but which is too often forgotten in music—that of *readiness*. Again, in the book *Teaching Children to Read* this question is asked, "Has the child a rich background of meaning?" Surely, if this statement were changed to read, "Has the child a rich background of music?" and its philosophy believed in by the music world, no music educator could say that second-grade children are necessarily ready for music reading. The differences in the amount and kind of music heard in the millions of homes is as different and varied as the experiences, types of spoken language, and the amount and kinds of appropriate literature read to the child—now considered so important in the reading readiness program. Certainly this factor of individual differences cannot be forgotten in music reading.

Too, just as in general reading, there are other phases of readiness to be considered. If these questions are important in general reading, as Adams, Reese and Gray indicate, it would seem that they are likewise in music reading:

- (1) Are the child's eyes sufficiently mature for reading?
- (2) Is the child's hearing normal?
- (3) Is the child socially adjusted well enough to read?
- (4) Is the child independent in solving simple problems?
- (5) Does the child have the ability to see likeness and differences?

These questions, of course, do not include a technical application to music itself, which is also of utmost importance.

If we consider the teaching procedures designed to adjust to individual differences and readiness in the fields of primary reading and music reading we again see a tremendous contrast. If there are any primary rooms that now combine all the children into one reading group it is most unusual. There are almost always three different reading groups, with the teacher often giving additional time and aid to one or two little ones who are not quite able to keep up with the other children. Even then

<sup>3</sup>Adams, etc., *Op. cit.*, p. 127.

<sup>4</sup>Ibid, p. 121-127.

## NOTE ABOUT THE AUTHORS

THE AUTHORS wrote this article because they are in a type of work that they think shows very forcefully the contrast between music education and elementary education. This shows up particularly, for instance, in the field of music reading which, of course, is not the chief goal of music teaching. However, they think it needs some attention.

Mr. Hansford supervises the student teaching of elementary music in the campus school and one of the affiliated schools of Iowa State Teachers College at Cedar Falls. He has been experimenting for some time with keyboard experiences such as are described in

this article. Also he has had considerable experience and training in teaching elementary subjects.

Mrs. Hansford, too, has had experience and training in both elementary and music teaching. Until recently she has been a supervisor of second-grade student teaching—also in one of the affiliated schools of Iowa State Teachers College. She previously taught elementary music for many years.

Because of these mixed experiences and training the authors feel they are in a position to see the trend in both fields in the training of the teachers, as well as the type of instruction given to the children.

many teachers have the uncomfortable and rather guilty feeling that they are not meeting the reading needs of all their children.

Now look at a second grade starting music reading—every child attempting to read the same music at the same time. Can any one believe that the music teacher will meet with any greater success than the primary teacher were she to attempt such a feat? Instantly, of course, the impracticability of having groups of varying abilities in music reading is foreseen. However, the majority of music programs are now set up this way. It is maintained that a lack of attention to readiness combined with failure to recognize individual differences is the initial step in *creating the music reading problem*. To make some allowance for this it is suggested that the first steps toward music reading be postponed, if necessary, until the third or even the fourth grade. An experienced music teacher can sense when the majority of a class—at least musically speaking—is ready for music reading. It is doubtful if this necessary majority will be developed by the second grade, unless it is an unusually musical class with fine musical training through kindergarten and first grade with superior home backgrounds in music.

It is not only in general reading that music reading falls behind. In too many other instances it apparently fails to make use of philosophy and procedure found by research and experimentation to be effective in learning. Let us leave the field of reading and turn to that of arithmetic. In their book, *How to Make Arithmetic Meaningful*, Brueckner and Grossnickle have this to say: "It is maintained that the repeated contacts the learner can have with number processes in a variety of situations and in different contexts provide a most valuable kind of repetitive experience. Learning through direct use in many contexts is undoubtedly one of the most productive forms of practice. The dynamic force of *purpose* becomes operative. The learner sees the value of learning the arithmetical procedures because they are necessary to the successful achievement of his purposes. There is interest in learning."<sup>8</sup>

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Let us examine the points brought out in an article by B. R. Buckingham. He states that practice is most likely to be productive if:

- (1) Learning is purposeful.
- (2) The learner has a sense of the value of what is being learned.
- (3) The learner has self-confidence in undertaking it.
- (4) The learner has a feeling of familiarity with the topic because of varied contacts he has had with it.
- (5) The learner takes a personal responsibility in reference to it.
- (6) The learner has habits of attention adequate to meet the demands of the situation.<sup>9</sup>

If we compare these with the prevailing philosophy of music reading, we can see unfortunate contrasts in too many respects. In (1) "Learning is purposeful" we can find a great discrepancy. In what way do most music teachers make the reading of the nonsense syllables (nonsense, at least, to the child) or the numbers now often used, purposeful to the child? It seems obvious that this is one of the greatest obstacles in the child's reading of

<sup>8</sup>Brueckner, Leo J., and Grossnickle, Foster E., *How to Make Arithmetic Meaningful*, p. 112. Philadelphia: The John C. Winston Co., 1947.

<sup>9</sup>Buckingham, B. R. "What Becomes of Drill" *Arithmetic in General Education, Sixteenth Yearbook of National Council of Teachers of Mathematics*. New York: Bureau of Publications, Teachers College, Columbia University, 1941. Chapter 9.



A second-grade class at the Campus Laboratory school during lesson

music. He has no interest. The teacher has taught him by rote the pretty little songs he has always enjoyed so much and he sees no point in struggling over the syllables. Even though he is ready to read physically, mentally, socially, and musically it is difficult for any music teacher to enable him to see the need for it in too many of our present-day music programs.

This leads to the second point brought out by Buckingham: (2) "The learner has a sense of the value of what is being learned." If a child feels there is no need or purpose for learning to read music it is logical to assume that he can see no value in it. Certainly a second-grade child is not mature enough to wish to learn merely for the sake of learning. True he is old enough to enjoy a sense of achievement but so seldom is enough accomplished from his viewpoint that too often feelings of frustration are predominant. This is scarcely conducive to the desire for more music reading.

(3) "The learner has self-confidence in undertaking it," and (4) "The learner has a feeling of familiarity with the topic because of varied contacts he has had with it." These two points are closely related to each other. Point four would lead to point three if continually practiced. Both would lead us back again to the importance of readiness. Consider the many experiences the teacher preparing her children for general reading gives them, and how these experiences are written up on experience charts so that the children are familiar with the purpose and function of the written words. Without actually learning words—although many youngsters ready for it learn to recognize many by the word form and other clues that they pick up by so many experiences—they learn numerous things that will later be met in actual reading, such as the left to right progression on a line, the top to bottom progression on a page, and similar other, more mechanical, processes.

In music reading this feeling of familiarity is just as essential but the fact remains that very often such a careful step-by-step, sequence-by-sequence procedure



Two boys practicing at noon are unaware that a picture is being taken

is not followed. That is where the "Peter Rabbiting" process can be a failure although it is certainly a necessary and desirable readiness step. This is in some instances probably due as much to lack of time as to lack of understanding on the part of the music teacher. Probably many less experienced music teachers, however, are not even aware that some of the second graders they are attempting to teach are not yet capable of finding the page number, much less absorbing the intricate process of learning to read music!

Certainly, it is only by constantly building up a feeling of familiarity that a child can have any self-confidence in undertaking progressively harder work. It is a common occurrence to find that some children literally give up during the music reading time and sit passively gazing at everything but the elusive notes, or are discipline problems, depending upon the nature of the child. If the teacher sees this happening time and time again she can be quite sure that her children have (3) "no self-confidence in undertaking it" or (5) "they have no personal responsibility in reference to it." Of course it could well include the fact that they do not have (6) "habits of attention adequate to meet the demands of the situation." All phases of readiness could enter into this last point and is so obvious that further discussion is unnecessary.

It is felt that point five is an unusually difficult asset to build in any field, but if one thinks back to the importance of purpose and need for learning this would appear to be a natural outgrowth.

For purposes of summation let us say that the following most critical all-embracing elements in successful learning do not receive sufficient attention in music reading:

- (1) Readiness in every phase with much emphasis on a sequential well-organized program.
- (2) The establishment of purpose and need.

We come, then, to the essential question of what to do about it—of ways and means of taking care of these problems. Unfortunately, there can be no answers based

on careful research and experimentation. All that can be done is to give suggestions based on material resulting from research found in other fields. It is indeed regrettable that they cannot be based more on the results of research in music. However, these suggestions would include:

- (1) Delaying the actual beginning of music reading until the teacher senses that all but the more extreme laggards are ready for it. This would probably be in the third or fourth grade.
- (2) Having a readiness program during the early school years which would give the child so many experiences that reading would come as a natural outgrowth.
- (3) Creating a purpose and a feeling of value for music reading by using an instrumental approach.

This last point is so essential that the writers wish to present their views as a possible means of meeting the situation. In the first place, it seems obvious that singing alone is not sufficient to create the necessary feeling of need for music reading. It is easy for a child to pick up a song by rote. Therefore, judging by the sentiments expressed verbally by many children and by repugnance shown on the faces of others when asked to read through a song, any value to be found in struggling through *do re mi's* is certainly lost on the child.

On the other hand, place an instrument in the child's hands. He is immediately curious; he wants to see what it sounds like, wants to "pick out a tune." But many melodies he would like to play are closed to him because he does not know what the notes say and he cannot play the melodies until he learns something about them. Thus a need for reading the notes is created and a feeling of value for learning the process. At the same time he is fulfilling a natural desire—that of doing things with others of his own age as his whole class can also be working on instruments.

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With these words we approach another problem: What instruments could or should be used for class instruction? Many teachers have had considerable success with the pre-orchestral instruments such as the song flute, melody flute, and others of similar nature. Others do not care for them for various reasons, chief among them being that the tones of these instruments are somewhat trying to the ear. The writers personally feel that this is a legitimate complaint but offer another which they feel is just as valid: these instruments deal only with the treble clef. What happens to the readiness program of preparing the boys for reading the bass clef when their voices change around the junior high school age? All too often the emphasis has been placed so much on learning the treble clef that the boys are plunged into a whole realm of new material just at the time when they particularly need the security of the familiar clef with which they have worked all their early years of school. The process of learning to control a suddenly new unmanageable voice is enough of the new and unfamiliar at one time. This combination of two unknowns undoubtedly accounts for the breakdown in many junior high schools of a hitherto successful music program.

Many school systems start orchestral and band instruments for their children around the fifth and sixth grades. This assists greatly in the music reading program. However, this program can in turn be greatly assisted by another which the writers now wish to present, with their reasons. It is one of the keyboard experiences, one, in other words, which teaches the children the rudi-



ments of piano playing, thus making the piano a springboard for increasingly satisfactory musical experiences. These keyboard experiences can be started in the third or fourth grade, depending upon the readiness of the children, with continued experiences during the higher grades if possible. As we see it this program has several advantages which may now be discussed.

Work at the keyboard takes a minimum of the attention to detail which many instruments require, consequently leaving the child free to concentrate entirely on music reading at the earlier stages. Such detail pertaining to an instrumental program would include preparing the instrument for playing, which in most cases would involve the tuning of the instrument. This takes precious time, and, moreover, is difficult and discouraging for many beginners. Another important detail is the teaching of the correct manner of holding the instrument. Consider the amount of time spent on stringed instruments in merely learning to draw the bow across the strings. The skill of balancing the bow on one string is difficult to acquire. The lefthand position of holding a violin or viola so that the instrument does not sink into the heel of the hand is also often very difficult and takes attention from the reading of notes. Equal difficulties could be pointed out in the work with blowing instruments. If the correct mouth position is not obtained in the beginning stages it is often almost impossible to achieve later. Correct breathing needs some consideration also.

One advantage mentioned earlier is that the child has many experiences in both clefs, consequently preparing the boys for an easy transition, so far as the reading of the music is concerned, to music written in the bass clef.

Another factor is that it is not as difficult to arrange for keyboard experiences as one might first anticipate. Most schools, even small ones, have at least one or two pianos available on one floor. These can be equipped with rollers so that they can be easily moved to the music room, or any room in which the music class may be held. Small four-octave keyboards on which the notes press down may be obtained for as little as fifteen dollars apiece, although the better ones are somewhat more. They can be used for class after class without fear of the hygienic

difficulties experienced with blowing instruments. Heavy cardboard keyboards may also be used. These, of course, are not as satisfactory as the piano or the other type of keyboard mentioned, but by using a rotation method every child can be given the opportunity to use those as well.

Again, this type of class is not too difficult to conduct. Of course, if the class is particularly large it must be admitted that this type of program would have its drawbacks. However, every type of program and all the children as well suffer if handicapped by a too-large school population. On the other hand, if a class has under thirty pupils (preferably twenty-five or fewer) a very satisfactory program can be carried out. It must not be forgotten that some of the more adept children, or those taking private lessons, can be of great assistance in helping other children. Best of all, if the homeroom teacher has only a very little piano background she can be of inestimable value, as it is she who actually knows her children—knows who may become easily discouraged, whose lack of coordination may make this a difficult process, whose attention span is short and will require more attention. In short, she is the one who can do the most to make the program the success that it can be made.

These are a few of the advantages which can be seen in the keyboard program. They, of course, are in addition to those mentioned in any instrumental program, which is always vastly superior in teaching music reading to one which does not employ the use of instruments.

In conclusion we wish to reiterate several points which we feel to be of extreme importance in the process of music reading:

(1) Much is neglected in the way of readiness and the establishment of purpose.

(2) Keyboard experiences can be extremely important in the establishment of purpose for music reading. With readiness for it previously established by many different musical experiences, it can be a sequential, well-planned program that can provide the bass clef music reading readiness for the changing and changed voice. Furthermore, it can be a forerunner to a highly successful instrumental program for both grades and high school.

(3) Finally, and most important, much needs to be done in the way of research and experimentation to bring the teaching of music reading and an understanding of its problems and difficulties anywhere near a level of that obtained by nearly all other elementary subjects.

## Let Freedom Ring

"THE STRUGGLE for a Peaceful World" is the subtitle of a little book, which discusses the one problem of most vital concern to all citizens of the United States. That the issue is recognized by so many people, but dodged—or at least by-passed—by just about as many, is not due fundamentally to apathy or smugness. It is our national habit to read the headlines, to think and talk in headlines and sweeping phrases, without digging into the underlying facts—literally, the facts of life in this particular situation. Or, to be more specific, the facts that stand as threats to our American way of life, which we and our countrymen together with many men of other countries claim to prefer, and strongly.

To be frank about it, many of us who have been "talking off the top of our head," about the present serious world conflict that can engulf us have sensed our own lack of a full understanding of what we were talking about. The Department of State has met us on our own ground and in our brand of the English language. *Let Freedom Ring* is a concise, clear explanation of the threat which imperialistic communism poses to our free institutions and democratic heritage. The presentation is designed, written and illustrated

to contribute to the broadest possible understanding of the nature of the enemy we face, and the threat which this poses to our freedom.

The attractively printed ninety-six page book provides a history of the conflict between freedom and Soviet totalitarianism. It explains the nature of the police state and its expansionist ambitions. It tells why as long as Soviet communism continues its present course of action the free world must become strong and stay that way.

*Let Freedom Ring* was released to the public in November 1952. Copies may be obtained from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., for sixty cents each. A limited number of copies are available without charge to organizations on request to the Division of Public Liaison, Department of State, Washington 25, D. C.

\* LET FREEDOM RING. Prepared and published by the Department of State, Office of Public Affairs. 96 pp. 60 cents. Order from Superintendent of Public Documents, U. S. Government Printing Office, Washington 25, D. C.

# "A Grand Piano—A Grand Family"

## The Anniversary

THESE are the words which Morton Gould chose to summarize his feelings about the Steinway Anniversary concert and reception which was held in October in New York to commemorate the one hundredth birthday of Steinway & Sons.

It was a memorable and touching occasion for the thousands of friends of Steinway & Sons and friends of members of the Steinway family. Indeed, so much did the personal elements of the birthday concert and party pervade the gala affair that the one hundredth anniversary of a business firm seemed of subordinate importance. This was particularly evident as one stood in the foyer of Carnegie Hall prior to the concert and mingled with friends during intermission, all of whom were being received and greeted by three generations of the Steinway family—and all of whom, in return, were extending warm felicitations to the family on the occasion of their birthday—it seemed as if the good wishes were being extended not for the anniversary of a business institution which has contributed so generously to the artistic and cultural life in America, but to the Steinways as personal birthday greetings. The personal tone was constantly in evidence.

The Philharmonic Orchestra of New York, under the direction of Dimitri Mitropoulos and a galaxy of concert pianists, Maestro Mitropoulos himself performing as one of the distinguished pianists, presented a delightful concert. A specially commissioned number on the program, which was enthusiastically received, was "Inventions" by Morton Gould, scored for four pianos and orchestra. Throughout the program there were some very interesting uses of multiple piano ensembles with orchestra.

The proceeds from the concert were given to the

Musicians Fund and the New York Philharmonic Orchestra—another evidence of the spirit of the occasion.

The audience of friends represented a veritable "Who's Who" of music life in the United States. Conversations in French and Spanish overheard here and there throughout the evening indicated that the audience was by no means confined to Steinway friends from the United States.

The concert epitomized the artistic phase of Steinway & Sons Anniversary Centenary. It remained for Mr. and Mrs. Theodore Steinway and other members of the Steinway family to entertain hundreds of their friends at a post-concert reception at the Waldorf Astoria. At the conclusion of the reception a very large birthday cake made its way between the tables in the enormous ballroom, accompanied by a piano ensemble on the platform and the guests with a "Happy Birthday dear Steinway." When Grandfather Theodore, the president of Steinway & Sons, and Mrs. Steinway, called their young grandson of eight years, William Theodore Steinway, to stand on a chair, say "Hello Everybody" and cut the cake, there is little doubt that all the oldsters, both family and family friends, were as thrilled and pleased as, indeed, was young William Theodore.

Best wishes to Steinway & Sons and members of the Steinway family in their next hundred years!

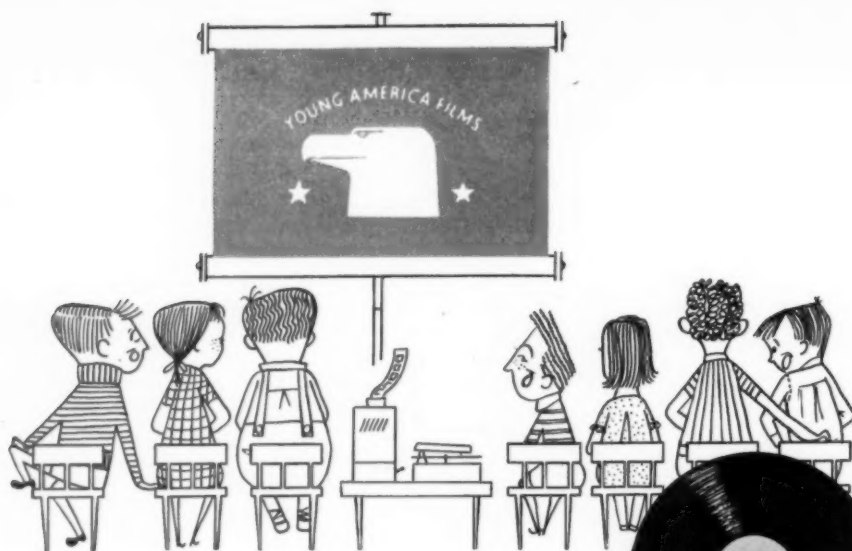
—VANETT LAWLER

## The Book

*People and Pianos, A Century of Service to Music*, a 122-page book by Theodore E. Steinway, president of Steinway & Sons since 1927, records not only the history of the world-famous Steinway & Sons, its beautifully illustrated pages revive memories of famous and well-

At right of first picture: Daniel K. Steinway peering from between his father and mother, Mr. and Mrs. Henry Z. Steinway who are at Carnegie Hall with friends. Mr. Steinway for several years has been chairman of the committee of the National Piano Manufacturers' Association which has cooperated with MENC in several educational projects. Middle picture: William T. Steinway starts the birthday cake ceremony at the Waldorf. Looking on are his grandparents, Mr. and Mrs. Theodore H. Steinway. Third picture: The First Piano Quartet with Morton Gould at rehearsal of Gould's "Inventions" for four pianos and orchestra. Members of the quartet, reading clockwise from lower left: Adam Garner, Edward Edson, Glauco D'Atilli, Frank Mittler.





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loved artists who played "the instrument of the immortals." In the dedicatory preface Mr. Steinway says:

"About one hundred years ago the Steinway family emigrated from their native land to the New World, seeking a haven, opportunity, and the right to life, liberty, and the pursuit of happiness. On June 29, 1850, they arrived in New York City with eager heart and hopeful vision. The City of New York held out its arms in welcome, gave them a new home, fresh hope, and the blessed privilege of doing their work, thinking their thoughts, and living their lives in peace, security, and service to music.

"In 1853 the House of Steinway was founded in New York City. In this year 1953, as a small token of an infinitely great debt, they humbly dedicate this book to the City of New York and its people."

The first section covers the years 1836-1853-1866 . . . the Steinways in the old country, emigration to the United States and the beginnings of piano making in New York, the first important

invention . . . large scale manufacturing . . . the Civil War years . . . old Steinway Hall.

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1896-1953 . . . The story of pianos for the world's great . . . pictures of "Steinway pianists" in the early years of the century; growth of factories at home and abroad; engineering, the first world war, new headquarters, classical and popular musicians, radio, innovations of the 1930s, Kreisler and other friends, war again, television.

"In Tune with the Future" is the heading of the last section, which gives glimpses of some of the factory operations, machinery and handicraft.

## The Brussels Conference in Retrospect

CHARLES M. DENNIS

**P**ERHAPS some of our members have read the editorial by Joy Elmer Morgan in the September issue of the *NEA Journal*. Recalling the tensions in our country in 1857 when the National Education Association was begun, he continues: "We, too, live in a time of great strain—tensions within our own country and tensions between nations and within the United Nations. These conflicts can never be reconciled by ignorance or force or political intrigue. Only by magnifying intelligence, good will, understanding, and the desire for mutual brotherhood and helpfulness can a peaceful world come. These are matters for educators. . . ."

The first International Conference on the role of music in the education of youth and adults proved to be an excellent implementation of Mr. Morgan's conclusions. Representatives of almost forty countries all seemed to be doing their best to understand each other's objectives and techniques, show friendliness toward each other, and cooperate in arriving at a common goal. Not that all was sweetness and light. Some warm arguments enlivened the proceedings, and private expressions of ridicule and questioning of motives were heard, but these only served to point up the great areas of agreement. Many strong threads of respect and friendship were woven into the fabric which will be the product of numerous similar projects crossing national and racial lines now functioning in the field of international relations. The United Nations organization, defense areas such as N.A.T.O., economic union of groups of countries, and the World Bank are examples which lead to a conviction that a world viewpoint is superseding the narrow nationalism and racial consciousness characteristic of the preceding century.

The Brussels meeting furnished two examples of this which impressed the writer. When Paul Hindemith, a German expatriate and now one of our country's greatest creative figures, was invited to compose a cantata for the meeting, he accepted at once, with the proviso that Paul Claudel, a Frenchman whose work he greatly admired, write the text. When M. Claudel completed the poem, he

taped his own narration and sent it to Mr. Hindemith to acquaint him with the desired verbal inflections and nuances. The two men met for the first time at the rehearsal of "The Canticle to Hope." Thus, two artists from countries at odds for over a century demonstrated the universality of art.

A second and quite moving example came at the fourth plenary session. When a paper on "New Trends in Music Education" by Leo Kestenbergh, principal of the Music Teachers Training College in Tel Aviv, Israel, was announced, Egon Kraus, of Cologne, chairman of the Association of German School Music Educators, was recognized by the chairman. He spoke somewhat as follows: "I am sure many of you are thinking how difficult it must be for a German to seek to introduce Dr. Kestenbergh's paper. I wish only to state that I and many other Germans are grateful to Dr. Kestenbergh for his contribution to music education in our country. What has been accomplished in German school music is due largely to his vision and planning."

Nothing said or done at the conference impressed me more or seemed more symbolic of the spirit which pervaded the sessions.

Thirty years ago a West Coast music educator spent a year in fourteen countries abroad, investigating their school programs. She informed us that nowhere had she found anything comparable to our movement. In fact, aside from singing national, folk, and recreational songs for a few minutes a day, there was no music activity.

To say that what was discussed and demonstrated in Brussels by educators from other countries proved this conception to be obsolete is putting it too mildly. The command of melodic intervals, modulation, and creative phrasing by Dutch children through the use of movable do syllables was uncanny in its accuracy and spontaneity. The vision of the integration of community, professional musician, and educator for the improvement of youth in a paper read in Commission C (The Training of Teachers) by Bengt Franzen of Sweden was something that any country could be proud of. John W. Horton of the United Kingdom outlined a relationship between music supervisor (the British term is "inspector"), school teacher, and administrator which closely paralleled our own approach.

TURN THE PAGE

Mr. Dennis, who is director of music in the San Francisco (California) Public Schools, was president of the Music Educators National Conference in 1948-50, and previously served several years as chairman of the Editorial Board. He was chairman of Commission C, The Education of the Music Teacher, at the International Conference on Music Education at Brussels, Belgium.



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The addresses given at the plenary sessions and in commissions by speakers of world reputation were also illuminating. One would expect certain statements from Charles Seeger or Vanett Lawler, who have been in the center of the music education movement in the United States. Hearing similar objectives and principles by philosophers, composers, and conservatory heads of other lands came as a pleasant surprise. A few examples may interest the reader.

In point of fact, while music does give pleasure to those who listen and those who play or sing, it is now considered by social observers, teachers, and above all, by artists, as an exercise adapted to developing certain virtues, both in the individual and in the group—some physical or physiological, some ethical, and some of great importance for the exercise of the intellect.—*Georges Duhamel of the French Academy.*

We must cherish the conviction that . . . we shall discover means of mobilizing all our ideals and putting our art at the service of the world's great cause. In our future policy we must seek to combine aesthetic and musical considerations with the idea, long ago expressed for all time, that music is a tremendously powerful link between men. We teachers, musicologists, composers, and artists must work untiringly to insure that, with every day that passes, the link becomes stronger.—*Domingo Santa Cruz, dean of the Faculty of Fine Arts, Santiago, Chile.*

Certainly everyone should be given the chance to develop his or her musical gifts, however small. Much has already been achieved in this direction. All these approaches and movements which have fostered the aim already indicated were dictated by recognition of the fundamental educational value of music. Music can exercise a direct influence upon the formation of human character; it can impress the human mind profoundly; it teaches certain aesthetic standards and evokes reactions which work themselves out in widely different spheres of human activity. The value of music, recognized in each successive historical era inasmuch as it served the aims and aspirations of the time, has many aspects and is obvious. But because of its importance it not only provides the motive for encouraging the democratic spirit in music—music for each and all!—but renders it imperative that it should be put in practice as soon as possible.—*Ph. D. Dragotin Cvetko, professor of the Academy of Music, Ljublianka, Yugoslavia.*

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To summarize, one quickly shed the conception of the United States as a big, benevolent brother, patting the head of music education of other lands and pointing the way to success. Sound philosophy, clear vision, and efficient techniques are already present. Our apparent advancement and their so-called backwardness are due primarily to the differences in financial resources and tradition in general education. At least one MENC member acquired humility during the ten days in Brussels.

Contributing to this feeling were the performances of some of the United States singing groups. As no formula for screening or authorizing ensembles was set up, those with initiative and financial backing made the trip. They deserve approbation for such an achievement. However, good, poorly prepared, and mediocre choral groups were included. Had just one outstanding North American high school orchestra appeared, the effect would have been dynamic and a great incentive to music educators in other lands. In comparison with other choral ensembles which sang music of real significance, our repertory fared poorly. One may wonder why, in performing before a sophisticated audience, so many of our choirs, potentially competent to sing worthy music, persist in using pseudo-spirituals which emphasize the farcical or are a framework upon which a superficial arranger has exhibited his bag of tricks. The selection of representative ensembles for performance in other countries is a challenge to our profession.

The most impressive choral work was done by German groups, although it must be admitted that these, while

amateur, were not strictly school organizations. One could hardly find more difficult or intricate numbers. These were sung with precision, command of nuance, and uniformly fine tone quality. It was interesting to note how their performance of Hindemith's "Six Chansons" differed from that of the superb records of Robert Shaw's organization.

To the writer the most heart-warming performance was by a group of two hundred Belgian miners (in work clothes and with lamps) whose fervor and love for their task were exciting. A program featuring fine part balance, thoroughly mastered numbers, with basses who hit the depths and tenors who sang one fine B<sub>h</sub> after another, provided a memorable experience.

It remained for a professional group, the Pro Musica Antiqua, directed by Safford Cape, to set the high water mark for the meeting. That performance of music by mediaeval and renaissance composers for voices and viols, flute a bec and lute in the Gothic Room of the ancient Town Hall was a delight in every sense of the word. Here one observed true, self-effacing devotion to great art. Fortunately, recordings by this group have been made by HMV, London; Deutsche Grammophon, Hanover; L'Anthologie Sonore, Paris; and E.M.S., New York. (Teachers of music history please note.) An American tour is scheduled for this season.

Very evident in the conference was a spirit of warm companionship. One found graciousness not only among our Belgian hosts but in the representatives of all countries. National origin, race, color, and religion were all forgotten in a desire to serve humanity through music. Advisers from the Unesco staff were always present and available for any assistance required. Concentrating on three areas made the conference much more compact than are our national meetings. All the proceedings were in English and French, and the professional translators provided by Unesco were remarkably skilled.

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What was accomplished of a tangible and practical nature? A great deal. The resolutions or recommendations adopted separately by the three commissions were remarkably similar on several points:

1. Music education is a part of general education.
2. Every child, no matter what degree of talent he possesses, is entitled to basic instruction and participation in music as part of his education.
3. Private teachers and composers should be more closely linked with the general system of music education.
4. Listing of opportunities for teacher training in various countries should be provided and exchange of music educators facilitated.
5. Unesco is requested to publish a series of monographs on the status of music education in each of its member states.
6. Greater consideration should be given to the choice and transmission of works of the highest quality.

As a final accomplishment, an International Society for Music Education was founded, with Arnold Walter of Canada as president and Vanett Lawler (the French refer to her as "Mamzelle Lala") of U.S.A. as secretary general. Vice presidents and a board of directors from various geographical areas were also elected. This organization assumes the responsibility of putting into effect the clearly expressed desires of the delegates.

I am sure it is the hope of everyone who participated in the Brussels meeting that in taking this step in 1953 they may have done for the world what the Keokuk pioneers did for the United States in 1907.





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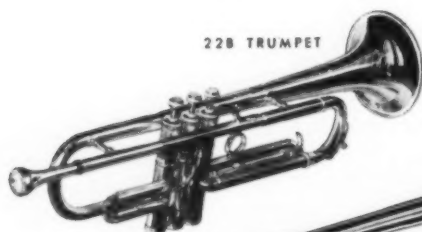
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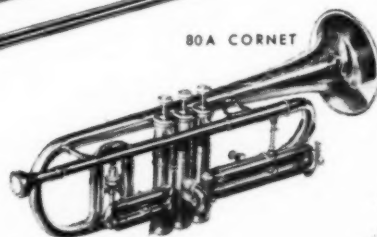
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## TRENDS IN PHONOGRAPHS

**W**ITHIN recent months new developments in the recording and phonograph industries have been brought before the public. For the first time since the appearance of the long playing records phonographs capable of reproducing music adequately are available at moderate prices. This is good news, indeed, for the music teacher who needs fine equipment to reproduce music of good quality for classroom use, and who has to do this on a limited budget.

No doubt the relatively moderate purchase prices of these new high fidelity phonographs are most appealing to school teachers and music lovers alike, but there are some changes in design which may be of even greater importance musically:

**New Sound Systems.** An important reason for the "new sound" of these phonographs is found in the fact that they use multiple speakers instead of the single speaker found in most table models. This, of course, is not to be confused with the so-called "stereophonic" or "binaural" sound systems. Nevertheless, multiple speakers enhance the musical production by alleviating the feeling of the directional quality of a single speaker. One manufacturer has solved this problem of diffusion by mounting two speakers on opposite sides of the cabinet and supplying an optional external third speaker, which may be placed at the opposite side of the room to provide the effect of surrounding the listener with sound. Some machines supply a "woofer" for the low frequencies and a "tweeter" for the high frequencies. Others use two "woofers" and "tweeters." All of these speaker combinations add a great deal to the realism of phonograph reproduction.

**New Amplifiers.** For the most part the new phonographs incorporate newly designed audio amplifiers which offer higher and distortion-free output, with increased frequency response from 50 to 12,000 cps. This means a closer approximation of the range of music from the lowest tones to the upper limits of normal hearing at volume levels which are adequate for ordinary classroom reproduction.

**Tone Arms.** Newly patented tone arms, incorporating light weight and practically indestructible cartridges, as advertised by the manufacturers, combine safe playing of modern records with long continued service. Both of these features should appear in schoolroom situations where it is necessary to play a record many times, where the protection and long life of the record is essential, and where replacement of equipment is of major concern.

**Cabinet Designs.** Some of these new phonographs are available in compact, functional, table-top models, others are available in sturdy consoles which are a credit to any modern music room, be it at home or in school. The important point to keep in mind here is that, although the cabinets serve as attractive pieces of furniture, they are designed to function as integral parts of the instruments resulting in more adequate reproduction of sound.

**Three-Speed Changers.** These phonographs are equipped with new, simplified changing mechanisms which allow the playing of all types of records now commercially available. Their operation is so foolproof and automatic that the playing of records becomes a smooth and quiet operation, simple enough for a school child to handle. Some of the changers automatically shut off the mechanism and amplifier after the last record has been played.

What are the results of these changes in design? The over-all result is greatly improved record playing equipment. It means improved fidelity, clarity, and range which approximate high-priced and specialized high fidelity equipment. These improvements are offered for the first time at moderate price ranges and in quantity production. It all adds up to this, that anyone who is considering the purchase of new phonograph equipment now has much more to select from, and can get an instrument which is suited to his musical needs on the one hand, and to his pocket book on the other.

—WOLFGANG KUHN

## Comments on Recent Releases

### Film Strips

**Music Stories:** The Firebird, Hansel and Gretel, The Nutcracker Suite, Peer Gynt, Peter and the Wolf, The Sorcerer's Apprentice. Jam Handy Organization, 2821 East Grand Blvd., Detroit, Michigan. Individual strips, \$4.75; complete set, \$27.00.

**Possible uses:** (1) Elementary—elementary and intermediate vocal. (2) Secondary—general music, music appreciation.

Each film strip has from 29 to 31 frames of carefully prepared sequences of the stories which inspired the composers to write the music. The narration is underneath each picture so that the students may read it. The scenes are in color, and each is an inspired work of art. They were drawn by a DP artist from the Ukraine.

TURN THE PAGE

[NOTE: These comments on recent releases were prepared by Rose Marie Grentzer, coordinating chairman of the MENC committee on Audio-Visual Aids and conductor of this page. Mr. Kuhn is national chairman of the subcommittee on equipment.]

Any of the current recordings of the compositions may be used with the film strips; a list of available recordings is in the pamphlet which accompanies the film strips. Included in the pamphlet are a few notes on utilization. It is suggested that each film strip may be used in its entirety to acquaint the children with the story, followed by having the children hear the music. Or, the film strip may be shown after the children are familiar with the story and then, while listening to the music, the children indicate when it is time to proceed to the next picture. Since the film strips were intended to tell the story, the teacher will have to be thoroughly familiar with both story and music in order to guide the children in correlating the frames with the musical composition.

For this set of valuable and inexpensive teaching aids in music we are indebted to the Jam Handy Organization's present editor who, as a fourth-grade teacher, dreamed of having such aids to help her in teaching music. Further plans of the company include a set of film strips on the instruments of the orchestra.

### 16 mm. Film Releases

**World Artists Series.** Marian Anderson (No. 108); Jascha Heifetz (No. 103); Artur Rubenstein (No. 102); Gregor Piatigorsky (No. 105); Trio—Artur Rubinstein, Jascha Heifetz, and Gregor Piatigorsky (No. 107). World Artists, Inc., 9608 Heather Road, Beverly Hills, Calif. 26 to 28 minutes. \$100.00.

**Possible uses:** (1) Elementary—upper elementary vocal, assembly, orchestra, string classes. (2) Secondary—general music classes, assembly, orchestra, instrumental, vocal, music appreciation classes. (3) College and university—applied music, voice, strings, piano, chamber music, music education classes.

These films bring us more than outstanding musical performance, for by exploring the active working and concert life of the musician, they introduce us to the artist as a person. Rubinstein describes them accurately when he says that one-half of each film is of fine music and the other half is something about the person behind the music. For example, we see vignettes of Marian Anderson from her early years through her Town Hall recital; Rubinstein giving close attention to details in a recording session and later in the sequence playing a folk song for his two small children; Heifetz preparing for his public appearances; three of the greatest solo performers rehearsing chamber music. The scripts of the films are as varied as the personalities of the different artists presented.

One must see the films to realize their excellence. The photography is artistic and the sound track unexcelled. The close-ups of the artists in performance, including the slow motion pictures of Heifetz practicing, are unique. Those of us who have seen these films in the professional theaters know how

very fortunate we are to have them available on 16 mm. films for use in school and community. Seeing and hearing these films is one of those memorable and overwhelming experiences impossible to describe.

A brochure listing the films and the musical compositions performed in each is available by writing to World Artists, Inc.

### Recordings

**Musical Sound Books.** Fifty-one 10-inch records, 78 rpm. \$1.24. Also available on magnetic tape, seven 7-inch reels at a speed of  $7\frac{1}{2}$ " per second, dual track. (Four of the recordings were heard by the reviewer on records, the balance on tape.) Sound Book Press Society, Inc., Miller McClintock, publisher, P.O. Box 244, Scarsdale, New York, N. Y.

Through the interest in and the support of good music by Mrs. Kulas, and the persistence and sincerity of Lillian Baldwin in wanting good recordings for use in the schools, we now have available fifty-one records under the label *Musical Sound Books*. These recordings were made possible through a grant by the Kulas Foundation of Cleveland, a non-profit institution established by Mr. and Mrs. E. J. Kulas. The funds from this organization are designated for cultural purposes, especially in the musical field.

As a beginning repertoire, the compositions listed in the Lillian Baldwin books *Music For Young Listeners* ("The Blue Book," "The Crimson Book," and "The Green Book") have been recorded. They are a representative group of works of the masters of all periods recorded in almost every instance in the medium for which they were originally written.

The recordings are of high fidelity and close to technical perfection. The Philharmonic and the Chamber Orchestra of Hamburg, Germany, under the direction of Jan-Jurgen Walther, perform the orchestral, and for the most part, the small ensemble works. The young orchestra plays with verve and musical understanding; however, its enthusiasm occasionally exceeds its proficiency. The playing of the string quartet and the small ensembles is very good. The piano works are played by Sandra Bianca, a gifted and intelligent young artist; Han-nelore Unrue plays the harpsichord compositions.

It is most gratifying to have available this fine set of discriminatingly selected repertoire of recordings at the 78 r.p.m. speed. Lillian Baldwin, as musical editor of Sound Book Press, and Mr. McClintock, the president, are to be congratulated. The project is still in its infancy, and after the remaining compositions from the *Music to Remember* are released, additional titles will be made available. These recordings may be secured from local music dealers or by writing direct to Sound Book Press, Inc. A catalog will be sent upon request.



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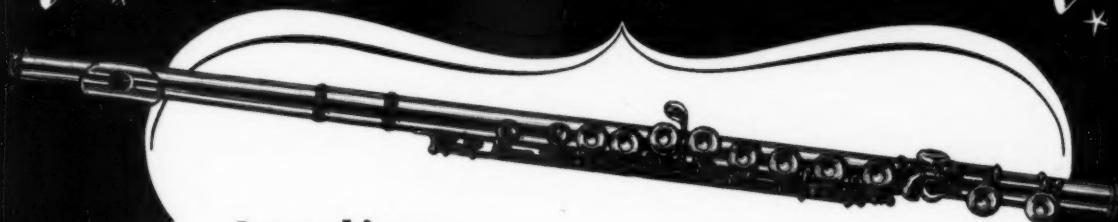
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# The Round Table

## Put Music In Every Schoolroom

THE CURRENT TREND toward music "consultants" in our elementary schools rather than supervisors reflects the realization that with the classroom teacher lies the future of music in the elementary school. And how much can we expect in the way of musical talent, skill and knowledge from this paragon of information and skills, who already must be able to (1) raise and breed hamsters, (2) build a medieval castle of paper maché and paper clips, and (3) teach the basic skills with equanimity? If the teachers are already in service or are students in a teachers college, the chances are that we cannot expect much. For they are the product of schools in which, it only recently has been admitted, music is for the proportionately few interested in specialized areas of musical activity—a school in which the vast majority of students are untouched by any worth-while or effective musical experience.

It is to be hoped that newer generations of teachers-to-be will give evidence of the "new" approach to music now gaining a foothold in our elementary schools, and even making its way into the secondary level. But for the present at least, teachers college music education departments are faced with the need of giving our neophyte classroom teachers a foundation course in the "fundamentals of music." For many such students this may be the initial experience in music, and they are more than likely to be armed with a coat of belligerency and resentment, and a liberal dose of fear. For these people have had their bouts with so-called music so-fa syllables, sharps and flats, and the same bass part banged out week after week, and they do not like it. Also, they are convinced they cannot sing and they are afraid of the course. So many ask, "Will we have to sing?" (Later on it is gratifying to hear them ask interestedly, "Will we learn to read music, will we be able to play it, do we learn about minor too?")

## Lack of Talent Not the Issue

And so it is that the greatest obstacle facing the teacher of such a course is not the lack of talent in his students (that is to be expected, and sometimes excellent talent is uncovered), nor the lack of background (even though it is a handicap), for these can be overcome, but it is the widespread fear and dislike of music classes; and if the teacher is not afraid to invite the truth from his students, he will see it in their faces and in their behavior at the first class meetings. And even if the teacher should succeed in instilling in potential classroom teachers a few facts about music but does not eradicate the fear and dislike, the time is wasted, for no classroom teacher who fears music will teach it to his youngsters, and no teacher who dislikes music can transmit pleasure reactions to his pupils. For music is not merely a cold science, it deals with the emotions of people and their aesthetic

responses to beauty, and cannot be learned like a mathematical equation, but must be loved to be understood—and understood to be loved.

## Antidote to Negative Reactions

A successful antidote to negative reactions where music is concerned is a sincere attitude of understanding and sympathy, combined with a good sense of humor, and a spirit of mutual assistance. The aim should be to instill an attitude of enjoyment as soon as possible. Add to this a successful musical accomplishment, achieved in the shortest possible time, and the students are won over. After that, it is hard to keep them down.

In teaching, there is a way to make most things appear easy. Find that way and lead the students to it. By the end of the third or fourth one-hour session, have the students take simple rhythmic dictation, usually from drums or hand claps; from there it is only a step to reading rhythmic patterns, and drumming, clapping, or playing them on rhythm sticks.

Make the class conscious of the techniques you use; employ the devices you would use with the children and make it a methods class as well, so that the students learn not only skills but the technique of teaching these skills to others. And as soon as a skill is learned, apply it and continue to apply it. Tap out rhythms to songs and guess names of the songs, tap out rhythms of words and guess the words, read the rhythms of simple songs, have "mystery" rhythms on the board—read the rhythm and guess the song—popular songs are especially good. Read and play from rhythm band books, and, best of all, write your own scores.

Another quick road to successful accomplishment is the toy flute. In one short session, without using any music notation, only numbers, the students can learn to play very simple melodies. Spend a few succeeding sessions acquiring a "song repertoire" on numbers. Most facts about music notation can be taught by means of the flute and they make sense that way. Also begin to sing with the flute. It is a way to ease into the most dreaded of music-class experiences—singing. And the results of a few weeks with the flute can be comical, as well as heartening. Typical remarks from students are: The bus driver threatens to put us off if we don't stop playing our flutes. . . . we had the whole bus singing with our flutes. . . . they won't let us play in the dorm any more. . . . they don't play the juke box in the restaurant—they listen to us instead . . . and so on.

## Singing

When it comes to singing, the students are almost always over-critical of their voices and underestimate their capabilities. They are so unused to the upper range of their voices that they regard such tones as squeaks and are highly embarrassed. Complete, airy unconcern and a willing-

ness to "squeak" along with them always helps.

Something over thirty per cent of the students cannot match tones, or carry a tune with certainty. Here gentleness, sympathy and understanding are required. These students almost always carry a deep psychological wound from this handicap. Arouse the concern and interest of the entire class by treating these students as they, themselves, will have to help their own out-of-tuners. The response is indeed gratifying. Many soon discover they can carry a tune if the teacher will sing along with them, and there are usually some individuals who develop complete independence. The other students are always deeply impressed at the effectiveness of the tone-matching devices demonstrated.

Syllables (or other reading systems) can take on meaning when they enable the class to read simple children's songs, "mystery melodies," and to record their own original songs.

These are just a few of the many doors to the understanding and enjoyment of music which can be opened in such a course, once the cooperation and confidence of the class has been won. And the beauty of this situation is that the latent interest in music is there in these people, and the challenge to uncover, free and develop it offers the teacher a wonderful opportunity. In a way, it is an opportunity for the realization of dreams far beyond the original hope, for not only does it allow the teacher to bring the beauty and joy of music to these students, and to strip away its mysteries, but through them he will reach all the legions of pupils who will sit in the classrooms of these teachers-to-be. It is an opportunity this author enjoys to the fullest.

—VIRGINIA D. AUSTIN, department of music education, Temple University, Philadelphia, Pennsylvania.

### Listening to Music

THE term "music appreciation" has in recent years fallen into ill repute. The reason for this is, I suspect, largely subjective. Upon hearing the term, too many of us vaguely associate it with a scratchy, overworked recording of the Beethoven *Fifth Symphony*, of hours spent listening to pedantic lectures, and of other crimes too numerous to mention perpetrated under the all-embracing term—music appreciation. A cursory glance through college catalogues of recent years will show us that an effort has been made to circumvent the oft-abused term. Several of these attempts are simply more euphemistic ways of saying the same thing. Perhaps the most common and least objectionable is "Listening to Music." This title, however, has the disadvantage of implying a passive response on the part of the student.

I trust we would all agree that the principal objective of this type of course is to instill an appreciation of music—an appreciation not in the passive sense of mere exposure to musical masterworks, but as an active emotional and intellectual identification with these masterworks. To reach such an objective, it little matters how we label the course.

It is evident that unless the student has proper listening habits, music will remain to him an amorphous sound mass punctuated occasionally by orchestral climaxes. Unless he is made eager to organize and to interpret what to him is often a chaotic series of sounds, he will be limited to an appreciation of Schubert's "Serenade" or the Brahms' "Lullaby." (Turn the page)

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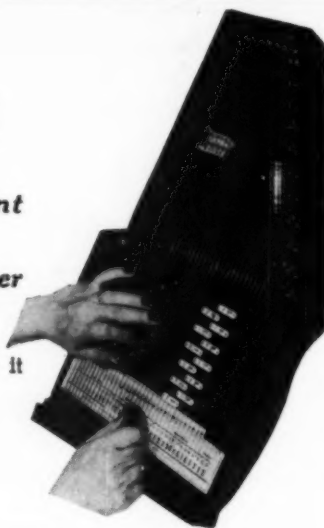
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In this article, I shall attempt to define by illustration my concept of one aspect of preparation for good listening habits. It is interesting that this innocent sounding phrase contradicts the wishful assumption that great music is easily assimilated. This, I fear, is a half truth. There is no denying that the simple beauty of Schubert's "Ave Maria" and the tyrannical, rhythmic drive that is the first movement of Beethoven's *Fifth Symphony* evoke an almost universal response. It is, however, spurious to assume that Schubert's "Der Doppelgänger" or the Opus 95 quartet of Beethoven will have the same appeal.

## For Example

Let us take as an example of adequate listening preparation for a college music appreciation class the subject of polyphony culminating in the music of Bach. To play a recording of a Bach fugue and expect students to have a ready made concept of "horizontal" listening is, I believe, naive. The common trick of having them count the entrance of the fugue subject is an artificial, almost compulsive device to satisfy the instructor that they are "really listening." As Paul Henry Lang says in the introduction to his *Music in Western Civilization*, "our immediate musical heritage is that of nineteenth century romanticism." This is the musical idiom with which the student is probably most familiar, and his tastes have often been conditioned by the chord color and sweeping climaxes of this period. Therefore, it is not realistic to expect him to make a conscious effort to change his listening habits for music of the Baroque or pre-Baroque periods. Undoubtedly, that is one reason why the orchestral transcriptions of the Bach organ works are used often to the complete exclusion of the original settings. "What better way to introduce Bach," the instructor rationalizes, "than through using the tonal palette of the modern symphony orchestra?" This seems to me to be a tacit admission, or even an ill-disguised fear, that perhaps this music in its original form is too abstruse for the student to assimilate. Is it not here that the problem of adequate listening preparation for polyphonic music should begin? How better to initiate the desired emotional and intellectual identification with polyphony than by having the class sing the simplest of imitative devices—the round? In such a book as *Rounds and Rounds* collected by Mary C. Taylor<sup>1</sup> there are included rounds from the fourteenth through the twentieth centuries. Group participation might be climaxed by having a selected few prepare the round, "Sumer Is Icumen In." The men of the class could then join in with the bass and tenor ostinatos of this remarkable composition.

## Listening Exploration the Next Step

The next step in preparing the student to hear polyphony would be to explore the simultaneous sounding of two different melodies. The old stand-bys, "Humoresque" and "Swanee River," offer a combination known to all. Here perhaps the instructor might draw upon the wealth of Renaissance polyphonic writing. The fluidity and seemingly effortless part writing that so characterize such French Chansons as "Il est Bel et Bon" by Passereau will help dispel the illusion that polyphony must always be the ponderous piling up of voices.

Exposure to the Cantus Firmus technique might follow. This would result in the ability to draw out of a polyphonic

<sup>1</sup>William Sloane Assn., New York.

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web the known melody. (The students have sung the given melody in unison prior to listening to the composition.) They enjoy following the thread of the "tune" as it is submerged in the polyphonic tapestry. Much of the music of Dufay, Deprés or Vittoria will take on new meaning to the class through this approach. A dramatic application of this same Cantus Firmus technique would be the Bach cantata settings of such chorales as "Christ Lag in Todesbanden" or "Wachet Auf!" An instructor need not be bound by limitations of chronology or style periods, for a sensitive student would now be prepared to recognize the same Cantus Firmus technique in the "Mathis der Maler" of Hindemith or even the Berg violin concerto.

I have found it helpful to give special attention to a few, well-selected fugue subjects. The emotional extremes that exist between the gay, bouncy, fugal presto of the fourth Brandenburg Concerto and the tender longing of the B flat minor fugue from the "Well Tempered Clavier" should be obvious to the student, and will often stimulate him to go through fugue subjects ranging from the little preludes and fugues to the massive organ fugues. Pointing out this diversity of moods within a closely knit form dramatizes for the student the fact that a fugue need not be a stillborn, academic exercise.

It has been impossible within the confines of this discussion to do more than suggest certain techniques that I have found rewarding in presenting a single aspect of music literature. Needless to say, the general concepts for preparing the student to listen intelligently to music transcend any limited period and could transfer to all areas of music literature.

To summarize briefly, these concepts are: (1) active group participation by singing or clapping rhythmic patterns will make the listening experience itself more intense; (2) concentration on a few techniques which seem peculiar to a given style will give the student something tangible to listen for; and (3) illustrating any given techniques with the best possible examples may stimulate the student to look further for himself.

—JAMES R. ANTHONY, assistant professor of music, University of Arizona, Tucson.

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Paradoxically, the emphasis being placed upon the training of music teachers is making one of the remaining weaknesses in our program harder than ever to eliminate. It is unfortunate, but true, that we are actually doing very little to improve the attitude of the one-room, rural teacher toward music teaching. The fact that consolidation programs are closing many such schools must not obscure the companion fact that there are still thousands of them remaining. Somehow we must show these rural teachers how to make music a real factor in their programs.

(Turn the page)

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The very excellence of music teaching in urban areas tends to create a "what's the use?" attitude elsewhere. The untrained rural teacher, who is often a non-singer, has a feeling that music for her and hers is totally unattainable. She accepts a teaching position with a frank statement to the board of education that she will not be able to have music in her school, or she discreetly avoids the subject.

Some states have attempted to improve rural school music by demanding that certain types of certification include one or more courses in public school music methods and materials. Colleges have set up courses to meet the requirements, but have sometimes thought of them as necessary nuisances and have handled them accordingly. Such courses can be of tremendous value, if only to sell the students on the possibilities of music in rural schools. Materials are available now to enable any teacher to develop an effective, time-saving program of music.

#### Time Allotment and Materials

Rural teachers have a real problem in the matter of time allotment. One who has never taught twenty or thirty youngsters in all eight grades cannot fully appreciate the need for clock-watching in a classroom. Perhaps the most important concept we can put across to rural teachers is that music, properly used, does not *take* time but *makes* time. Every successful teacher practices integration whether she knows it or not, and no other subject provides the means for tying together all the facets of living as does music.

Some of us are trying to introduce our rural friends to the excellent materials now available for their use. We have discovered many—perhaps most—of them do not know that all of the elementary music series have fine recordings to go with them. The books themselves contain innumerable teaching aids and suggestions which the non-musician can follow. Sev-

eral fine textbooks are published for the average teacher to use. Above all, we are trying to convince every teacher that she *can* teach music. We find it necessary to throw away many theories and high-sounding pedagogical concepts. The only tests we apply are pragmatic ones. If it works and we can do it, we use it; otherwise *out!*

#### A Rural Teacher Comments

Our classes this past summer have been unusually productive, perhaps because their instructor had just spent a year as a part-time teacher in a rural situation where musical training had been unknown. One member of the class was able to put her reactions on paper—and not for the purpose of getting a good grade in the course, since that was already assured. She had taught in rural schools for many years, and after her own children had reached high-school age, she was prevailed upon three years ago to return as a substitute for a short time. The "short time" has apparently become a permanent job; she is obviously a successful teacher still, with many more fine years ahead of her. This article has been written primarily as an introduction to her comments:

"How many times have you as a rural teacher said you were not a music teacher? Yet music is a part of the everyday lives of all of us. Music is definitely a part of the child's expression as he hums at his play or as he walks or skips merrily along in a rhythmic manner.

"I have said many times that I could not teach music, and because of my attitude I have not made a real effort to work music in with the teaching of the three R's. Available teaching aids in music have been unknown to me. However, as a result of taking a required course in public school music this summer I have changed my attitude entirely. I have discovered a great wealth of music material that any school can well afford, and with which

CONTINUED ON NEXT PAGE



#### Junior Red Cross National Music Advisory Committee

The committee recently met at American Red Cross headquarters in Washington, D. C., to develop plans for the Junior Red Cross 1954 Music in American Schools recording project in the international good will series in which the MENC has cooperated with Red Cross for several years. Left to right (seated): Vanett Lawler, associate executive secretary, MENC, Washington, D. C.; Glenn Gildersleeve, head of department of music, Madison State College, Harrisonburg, Va.; Lloyd V. Funchess, state supervisor of music, Baton Rouge, La.; Marguerite V. Hood, 1st vice-president, MENC, associate professor of music education, University of Michigan, Ann Arbor; M. Claude Rosenberry, chief, music education, State Department of Public Instruction, Harrisburg, Pa.; Charles M. Dennis, director of music, San Francisco Unified School District, San Francisco, Calif. Standing: Thomas A. Devine, assistant national director, Junior Red Cross, Washington, D. C.; Laura Hamman, Junior Red Cross consultant, Washington, D. C.; Livingston L. Blair, national director, Junior Red Cross and Educational Relations, Washington, D. C.; Avis Beaulieu, Foreign and Domestic Services consultant, Washington, D. C. Not present for the picture is committee member Samuel Krekow, liaison officer, Office of International Relations, Washington, D. C.



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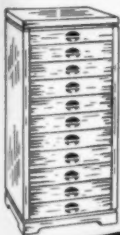
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(the state adopted text), and the *Ameri-  
can Singer*. These are all fine sources of  
music teaching devices and are very com-  
plete. Each series has manuals for all the  
grades, an accompaniment book, song-  
books for the children, and an abundant  
supply of songs recorded from the books.

"If we, as teachers, can help the child to  
live music, we are musically educating  
him. The heart of music education is  
appreciation. Education, a process that  
never stops, is dynamic and progressive,  
and music provides one of the best sources  
for this enrichment of life.

"The beauty and power of music can  
be taught by listening to recorded music  
and by permitting the child to sing with  
the records. The teacher should plan her  
program to get the child ready to listen.  
She should acquaint him with different  
types of listening music to give him an  
idea of what he is to hear. The teacher's  
plans must fit the child and the situation  
and they should be flexible. Children who  
have not heard children's operas or classi-  
cal music will not get much enjoyment  
from them until they have been properly  
prepared. By listening to music of this  
type they broaden their music apprecia-  
tion, and we, as teachers, increase our own  
appreciation with them. *Children like to  
learn with the teacher.*

"Don't let yourself be in a frenzy about  
your inability to teach public school music.  
Study the fine resources of music that are  
available, purchase what you will use,  
take them to your school and try them.  
Your children will be as happy as you  
will be."

—WILLIAM C. RICE, head of the depart-  
ment of music at Baker University, Bald-  
win, Kansas, contributed this article. The  
rural school teacher whose comments he  
includes is Mrs. LYDIA KNOCH of Spring  
Hill, Kansas.

### THE COVER PICTURE

PERHAPS he has been reading our mail.  
At any rate the JOURNAL's cover artist  
got the notion somewhere that a consid-  
erable number of people would presently be  
on their way to the 1954 biennial conven-  
tion of the Music Educators National  
Conference. Said he, "I think I have an  
idea for a cover illustration. *Everybody*  
is going to Chicago." "And how!" came  
a voice from a desk at the rear of the of-  
fice. So there it is on the January cover—  
our artist's light-hearted depiction of  
practically everybody going to Chicago—  
and how!

The forthcoming convention, March 26-  
31, has captured the enthusiasm of music  
educators. You hear about it wherever  
school music teachers and their co-work-  
ers gather—in local groups, in district,  
state and regional meetings. There are  
many such gatherings—more than ever  
this season. The convention in Chicago  
will be the high point in a peak year of  
activities across the nation.

A digest of the convention program  
was printed in the November-December  
MUSIC EDUCATORS JOURNAL and in many  
of the state periodicals. Elsewhere in this  
issue you will find an additional an-  
nouncement and also a reprint of the hotel  
room reservation form.

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- THUNDER SONG
- TIOGA
- A WESTCHESTER  
OVERTURE

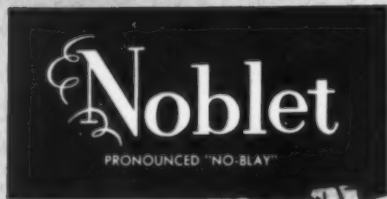
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## String Program to Balance Band Program in High School

A STRING program is all that is necessary to balance the music departments of many of our fine high schools. As the chorus should be the apex of a vocal department, so the orchestra should be the apex of the instrumental program. Music directors admit that fact, but somehow sincere efforts to start string programs are very scattered and results generally unimpressive.

Why is this so?

It is partly because of the inertia of the "band cycle."

Part of the blame for this "cycle" lies at the door of our training institutions. College freshmen directors-to-be, being products of high school band programs, are trained in turn by colleges whose huge instrumental programs are band programs almost devoid of orchestral prestige. Band prestige and band "know-how" keep the "bandwagon" rolling. Such an orchestral cycle cannot start until somebody—probably the training institutions—starts a string training program with enough success and prestige to trigger an orchestra cycle right along with the band cycle.

Blame lies also at the door of directors. Directors often do not want orchestras enough to give the effort required to bring satisfying results. It takes more time and patience than a band program.

Blame lies at the door of some administrators. There are some who want only a school "show horse"—so much so that prospects for a balanced music education program go out the window. Directors are on the spot to produce band pageantry so that there is often little time, will, or budget left for an orchestra.

But orchestras can be made, and, in the opinion of the writer, will pay dividends in the end not only in satisfaction but also in an easier band program.

In Marshall, Missouri, with a high school enrollment of 400, band and orchestras go hand in hand. Each is held to a membership of 60. Both are given their proper breaks. The band plays the outdoor events, with its fair share of indoor concerts, but the orchestra is given the important indoor events such as plays, open house, baccalaureate, commencement as well as formal concerts. The director is determined that band and orchestra shall be kept as nearly equal in prestige as possible. It is then no more of a problem to recruit for orchestra than for band. Kids come lugging in more old fiddles than you can use. There are plenty of them.

Recruiting is simplified by having band players double on strings. It is amazing how quickly a child will learn a second instrument—and with how much pride. In a six-hour school day in which band and orchestra must alternate, this doubling on instruments makes for little or no loss of musical proficiency in either organization, and in the end the orchestral experience tends toward a more stable quality of band playing.

It is best, of course, to start string players in the grades, about the fifth. Those classes take extra time, but inasmuch as many of those string players will later double on band instruments it is unnecessary to start so many band players.

Some points favorable to orchestra are often overlooked. String instruments

cost less. There are no expensive uniforms to buy. That eternal headache of fitting uniforms to growing boys and girls is absent. The music literature is of better quality and greater quantity. It gives a broader musical education. It is all indoors. And the writer finds that once the program is going the pupils stick with it better than band, and that the school and community are as proud of the orchestra as of the band.

And do not forget that most pupils respond to what the director really wants and likes. If the director sincerely wants string players those little fellows will play violins just like they play clarinets.

—HAROLD LICKY, director of band and orchestra in the Marshall, Mo., high school; retiring president of the Missouri State Teachers Association Department of Classroom Teachers; vice-president of the Missouri State Teachers Association. [This article is reprinted from the September-October 1953 issue of *Missouri School Music*, official magazine of the Missouri Music Educators Association.]

## Music Report

THE D Major Sonata written by Schubert's No. 1 ops 37 was presented instrumentally in a concerto. The concert seems to have a "Rondo" form performed by the violin and accompanied by the piano. In the characteristics of the c theme there was a form of chromaticism in an ascending matter. There was also an apparent second movement, which was expressed andante with some form of minor present. The following program which a symphony was euphoniously delivered by each individual tone color. The artist managed to fix his composition, so that the listener would develop vagary impressions, because of his intricate fabric. Since the harmony was wide this of course causes the dissonance to appear in this highly expressed music.

—FRESHMAN STUDENT (not a music major) in a "Music Orientation" class. [Verbatim copy was submitted by the conductor of the course for the edification of JOURNAL readers.]

## A Word about the College Band Directors National Association

CHARLES MINELLI

THE College Band Directors National Association was organized in 1941, with William Revelli of the University of Michigan as president. Others who have served as presidents are: Gerald R. Prescott, Mark H. Hindsley, Raymond Dvorak, Alvin R. Edgar, R. Bernard Fitzgerald, and L. Bruce Jones. The present officers, excluding your writer, are President Clarence E. Sawhill, UCLA, and Vice-President Hugh E. McMillen, University of Colorado. The purpose of the organization is to assist its members in seeking individual and collective growth as musicians, as educators, as conductors, and as administrators.

As secretary-treasurer of the CBDNA, I have had a number of directors write to me for information regarding our association. Membership is open to: (1) All band directors in the college field, (2) all assistant directors, and (3) all former CBDNA members, remaining active in college music education. The 1953 membership includes two hundred and four active members, representing every type and size of college and university in the country. There are also twenty-three associate members, representing instrument manufacturers and music publishers. Associate membership is open to all persons in the music industry who qualify for membership in the Music Education Exhibitors Association. These associate members are entitled to attend all meetings except the business sessions.

The national officers include a president, vice-president, secretary-treasurer, and six division chairmen. The association meets in national conference biennially (beginning in December, 1950): and division meetings are held biennially on the alternate years, at a prescribed time and place convenient to the majority of the division members. The next national meeting will be held at the Sherman Hotel in Chicago on December 17 and 18, 1954.

The annual dues for active membership is five dollars; for associate membership, ten dollars. College band directors wishing to join the association are requested to send their dues to:

Charles Minelli, Secretary-Treasurer,  
College Band Directors National Association,  
Ohio University,  
Athens, Ohio.

Members receive a membership card and a copy of the one hundred ninety-two page proceedings of the 1952 national meeting. The Declaration of Principles, which was drawn up at the 1948 national convention, is also available upon request.

### Division Meetings

Three of the current series of biennial Division meetings have been held. Three will take place in the months of January, February and March, respectively. Following is the complete 1953-54 schedule:

December 17-18, 1953. Southwestern Division at University of Oklahoma, Norman. Chairman—Don Moore, University of Baylor, Waco, Texas.

December 18-19, 1953. Eastern Division at Eastman School of Music, Rochester, N.Y. Chairman—J. R. King, University of Delaware, Newark.

December 29-31, 1953. California-Western Division at Los Angeles, Calif. (West Coast Music Clinic.) Chairman—Ronald Gregory, University of Utah, Salt Lake City.

January 9-10, 1954. North Central Division at University of Illinois, Urbana. Chairman—Nilo Hovey, Jordan Conservatory, Indianapolis, Ind.

February 26-27, 1954. Southern Division at University of Kentucky, Lexington. Chairman—Ernest Lyons, University of Louisville, Louisville, Ky.

March 12-13, 1954. Northwest Division at University of Washington, Seattle. Chairman—Justin Grey, University of Montana, Missoula.

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on a man's face  
in all your life!"

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he'd ever gotten...  
the very first time he  
tried one of my reeds!"

My friend, who runs a music store here in Hollywood, was tickled pink. Seems that one of his customers, a sax star with one of the well-known bands out here on the coast, had been complaining about not being able to find a good reed any more. Finally, one day my friend persuaded him to try one of my Roy J. Maier SIGNATURE Reeds. Well, sir, you'd have thought someone had willed him a million dollars, he was so pleased with it! He came back, grinning from ear to ear, to tell my friend about it. Claimed his sax had a livelier tone and a snappier response from the first moment he slipped one on his mouth-piece. Of course, he doesn't know why my SIGNATURE reeds are better... he just knows they are! Actually, the difference is in the fine, selected cane I use—and the special way I cut them... ever so gently... so that the virgin vitality and flexibility of the cane isn't squeezed out... but remains to give you more power, ideal tone color and live, snappy response."



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## The School and Professional Musicians Code

First adopted jointly in 1947 and annually renewed by the American Federation of Musicians, the American Association of School Administrators, and the Music Educators National Conference, this Code was again renewed by the three organizations in September 1953. The Code is substantially the same as the agreements subscribed to prior to 1947 in Pennsylvania, Ohio, New York, and other states by the state organizations of music educators and professional musicians. The statement has been found to afford a fair representation in spirit and principle of the interests of all who are seriously concerned with the welfare of the professional musicians and the advancement of music education. The Code, which has had wide distribution, and has appeared numerous times in state and national periodicals and in other publications, is again published here by order of the MENC Executive Committee.

**T**HE competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

### I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the rendition of music; to that end it is recognized and accepted that all music performances by school students under the "Code of Ethics" herein set forth shall be in connection with non-profit, non-commercial enterprises. Under the heading of "Music Education" should be included the following:

(1) *School Functions* initiated by the schools as a part of a school program, whether in a school building or other building.

(2) *Community Functions* organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) *School Exhibits* prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) *Educational Broadcasts* which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) *Civic Occasions* of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) *Benefit Performances* for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) *Educational or Civic Services* that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) *Audition Recordings* for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of com-

positions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recordings are made.

## II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) *Civic parades, ceremonies, expositions, community concerts, and community-center activities* (see I, paragraph 2 for further definition); *regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state and county fairs* (See I, paragraph 5 for further definition).

(2) *Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.*

(3) *Any occasion that is partisan or sectarian in character or purpose.*

(4) *Functions of clubs, societies, civic or fraternal organizations.*

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

\* \* \*

This Code shall remain in force for one year from September 22, 1947. At the end of one year the parties may come together for the purpose of making such revisions in this Code as they may deem necessary and as shall be mutually agreed upon.

JAMES C. PETRILLO

For American Federation of Musicians

LUTHER A. RICHMAN

For Music Educators National Conference

HEROLD C. HUNT

For American Association of School Administrators

Dated at Chicago, September 22, 1947.

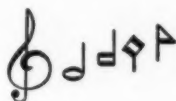
[Note: The Code has been re-affirmed from year to year by the American Federation of Musicians, the American Association of School Administrators and the Music Educators National Conference. In 1953 the Executive Committees of the three organizations again approved of the Code for another year beginning September 22, 1953.—RALPH E. RUSH, President of the MENC, 1952-54.]

"MUSIC-USA" heralds a new development in the symphony orchestra world. The Buffalo Philharmonic Orchestra Society and the American Symphony Orchestra League are jointly sponsoring a project whereby a different community orchestra conductor will be selected for star billing at each of the eight "Pops" concerts of the Buffalo Philharmonic during its winter series—October 30 through March 12, 1954. Applications for "Music-USA" are filed through the League headquarters, P. O. Box 164, Charleston, West Va. Applications are forwarded to the Buffalo Philharmonic where selection of conductors is made.

**CHICAGO CYO SYMPHONY ORCHESTRA.** The music department of the Chicago Catholic Youth Organization announces the addition of a symphony orchestra to its established program of bands. Thomas Y. Fabish has been director of the music department since 1933. Russell Harvey, a faculty member of the American Conservatory of Music and conductor of the De LaSalle Concert Band, Holy Child Chorus of Waukegan, and Illinois Valley Symphony Orchestra will conduct the new group.

# Journal of Research in Music Education

A Publication of the Music Educators National Conference



VOLUME I

SPRING 1953

NUMBER 1

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PAUL S. IVORY

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**AMERICAN FOLK SONGS FOR CHRISTMAS**, Ruth Crawford Seeger, illustrated by Barbara Cooney. [New York: Doubleday & Company, Inc.] 80 pp. \$3.00.

This latest book by Ruth Crawford Seeger is a genuine contribution to American folk song literature. Its authenticity, simplicity and sincerity are reflections of those qualities which the author has in abundance.

"American Folk Songs for Christmas" begins with Sources and Acknowledgments. Thoughtful users of this book will appreciate these four pages which, in addition to a carefully documented list of Sources, give an all too brief account of the origin of the book—which was directly from Ruth Seeger's teaching experience in Whitehall Country School in Maryland. This reviewer remembers well those days when we talked over these songs and their successful use at the school. In referring to the source for the fiddle tune "Old Christmas" on page 80 of the book (Archive of American Folk Song, Library of Congress, Washington, D.C.) Mrs. Seeger gives us this Texas story to illustrate the oneness and the "keep going" of a fiddler and his fiddle: "A fiddler's house caught fire while he was singing and playing 'The Arkansas Traveller.' Amid all the excitement... Uncle Jack went right on fiddling. When told of the fire, in place of the line... 'Why don't you play the rest of the tune?'... he improvised... 'Boys, please go put it out'... and continued playing his piece. When asked afterward why he didn't stop and help put the fire out, he replied... 'Dang it, I was in a place where I couldn't stop.'"

Readers and singers who use Ruth Seeger's books can be grateful, indeed, that her publishers wisely provide pages for her Introductions. In them one always finds the *raison d'être* for her books—so often vainly sought by readers and users of many, many volumes. "American Folk Songs for Christmas" has an Introduction which travels along consistently and with authority. Here are a few excerpts to illustrate the charming literary style and thought throughout the Introduction. "Here are Christmas songs, and songs for Christmas, from American English-speaking folk tradition. Most of them are truly Christmas lines or stanzas. And some are, strictly speaking, not songs of Christmas at all, but songs related to it in mood or subject—prelude of stars, shepherds, and sheep, and postlude of praise, worship, and festivity."... "Christmas is a season of two moods: holy day and holiday. Some pray—and some dance. There is worship—and there is festivity. And in both there is music." The song section of the book is arranged in three parts to tell the Christmas story step by step—first the Stars and Shepherds, then Mary and the Baby, and finally, Praise and Festivity. She has purposely kept the arrangements of the tunes simple, so that everyone can enjoy playing and singing them.

There is beauty and human quality about all of these songs. They are singable. They are the kind of songs which fit in a school situation, at a family fireside singing gathering (which, by the way, occurs at the drop of a hat by the fireside in the Seeger household). They are the kind of songs which belong wherever there is singing.

A special word of commendation must go to Barbara Cooney whose distinctive drawings pair off with the songs as do a fiddler and his fiddle.



It is to be hoped that more well-disciplined musicians, more composers and expert teachers, all of which Ruth Seeger is, will take more seriously, as has Mrs. Seeger, the business of contributing music literature for the people in schools (for students are people) and out of schools to use and enjoy. Serious undertakings by serious musicians, composers and expert teachers in this direction will contribute unmeasurably to improvement of standards in music education.—Vanett Lawler.  
 Editor's note: This review was written just a few days prior to Mrs. Seeger's death. See page 54.

**THE SINGER'S MANUAL OF ENGLISH DICTION**, by Madeleine Marshall. [New York: G. Schirmer, Inc.] 198 pp. \$3.75.

This manual deals with the proper enunciation, for singers, of a neutral, standard English, free of regional accents and intelligible to any audience. It is an English that has long been accepted as a norm on the stage and in other public usage. It is presented with the aim of helping the performer to achieve the utmost clarity, accuracy, ease, uniformity, and expressiveness in the singing of English. The author has set down the many principles, devices, and suggestions that have been developed in her teaching and coaching of singing English at the Juilliard School of Music, the Union Theological Seminary, the Metropolitan Opera, and network programs, as well as in private work with singers. The rules and their accessories are the results of what has been taught and tried for some twenty years.

**SING AND DANCE WITH THE PENNSYLVANIA DUTCH**, compiled and arranged with translations and commentary by Ruth L. Hausman. [New York: Edward B. Marks Music Corporation.] 112 pp. Illustrated. \$2.00.

Ruth Hausman has prepared this book not only for reading but for singing and dancing. She began her research to refute the statements that there is a dearth of folk music among the Pennsylvania Dutch. Her studies became more fascinating as one source led to another. In her Preface she states that enough of the background of these folk has been included to make their music more intelligible. "At times the mood must necessarily be a serious one, for these folk were all deeply religious. But they did have their occasional lighter moments. So go back across the years and, through their music, enjoy with them the exaltation of their worship, and the fun and frolic of their social hours." Forty-five songs and dances are included; also, directions for the dances are given. Cornelius Weygandt says in the Foreword: "The Moravian flute-maker's grandson is proud to write a foreword to Miss Hausman's book about the music of the Pennsylvania Dutch. . . . There are in the music recorded here echoes of all good things that have come down to us through the ages. The book is a warm, a human book. It reaches far into the past and preserves for our day much it had lost had its author not won the confidence of backcountry folk and had they not given her their traditional treasures."

**THESAURUS OF ORCHESTRAL DEVICES**, by Gardner Read. [New York: Pitman Publishing Corporation.] 631 pp. Index, illustrated. \$15.00.

According to the author this volume "is intended as a lexicon which will serve in the same manner and to the same degree that Bartlett's 'Familiar Quotations,' Roget's 'Thesaurus of English Words and Phrases,' or Webster's 'New International Dictionary' aid both the student of literature and the established writer." Aaron Copland's Foreword in the book is quoted as follows: "This book represents the rare thing in musical scholarship—a 'first time any-



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where. Musical literature is signally lacking in up-to-date manuals of orchestral practice. Texts that describe the individual instruments are plentiful, of course, but only a few consider in any detail the subtle art of combining instruments. The present volume is unique in that it summarizes and lists illustrations of hundreds of orchestral devices, thereby making it possible as never before for the student to survey the whole field of orchestration. It was a man-sized job, and it took Gardner Read's meticulous and persistent mind, and his composer's intimate knowledge of the orchestra and its potentialities, to carry it out successfully.

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"It is a comment upon the present state of musical achievement in our country that this 'Thesaurus of Orchestral Devices' should have been conceived and executed by an American composer and teacher. Both Gardner Read and his publisher deserve our thanks."

BEETHOVEN STUDIES, by Ludwig Misch. [Oklahoma: University of Oklahoma Press, Norman.] 193 pp. Illustrated, bibliography, index. \$3.50.

A collection of fourteen essays that present, both in broad outline and in detail, the manner of thinking and the method of working that created Beethoven's compositions. Ludwig Misch has matched his deductions and opinions with the theories and interpretations of other scholars and experts. The subjects vary from the enormous, complex structure of the "Grand Fugue" to the musical witticisms of the "Riddle Canons." The final chapter is a study of Beethoven's only opera, "Fidelio." According to the publisher the book is written for, and most useful to, musicians and students already familiar with the theory and practice of composition, but laymen who are only listeners equipped with intellectual curiosity will enjoy—and learn from—these glimpses behind the scenes of Beethoven's creative activities. The book was translated by Geraldine de Courcy.

CARUSO, The Man of Naples and the Voice of Gold, by T. R. Ybarra. [New York: Harcourt, Brace and Company.] 315 pp. Illustrated, bibliography. \$4.50.

T. R. Ybarra, who has served as foreign correspondent for the New York Times and Collier's Magazine, has described in a very readable style the delightful and lively personality which helped to create the legend of the great Caruso. The book is illustrated by ten cartoons from the series which Caruso drew weekly for years for an Italian paper in New York.

STORIES FROM GILBERT & SULLIVAN, by Gladys Davidson. [New York: The British Book Centre, Inc.] 299 pp. Illustrated, index. \$3.25.

This work includes all the stories from the operas, lists of first lines of every song, original casts, principal singers of yesterday and today, and brief biographies of both Gilbert and Sullivan.

**THE BURL IVES SONG BOOK.** Song versions and text by Burl Ives, arranged for piano by Albert Hague. [New York: Ballantine Books.] 276 pp., illustrated, index. Hardbound edition, \$5.00; paper bound edition, 50 cents.

Here are 115 songs from the repertoire of Burl Ives presented as he sings them, with easily playable piano parts and guitar chords. The book includes love songs, work songs, sea chanties, historical ballads, sad songs and humorous songs. There is also included a list of Burl Ives' recordings and a key to the guitar chords.

**STORIES OF THE BALLETS**, by Gladys Davidson. [New York: The British Book Centre.] 486 pp. Illustrated, index. \$3.25.

The stories of over seventy well-known ballets are told. By explaining to the readers the plot sequence behind the stylized actions of the dances, Miss Davidson reveals the inner symbolism of each ballet and enriches the audience's appreciation of the movements and grouping, the decor and choreography of the whole. In her Preface to the book she states, "No attempt has been made to provide anything in the nature of critical analyses of the choreography of the ballets selected, or of the world-renowned performers in them. . . . It is felt that, whereas there are already many excellent books on the market dealing with the ever-increasingly popular art of ballet from the critical angle, and also from the historical side, there yet seems to be a possible need for a book treating this fascinating subject solely from the story point of view."

**UNDERSTANDING MUSIC**, by William S. Newman. [New York: Harper & Brothers, College Department.] 302 pp. Illustrated, index. \$3.75.

This book, which is described as a new introduction to music's elements, styles, and forms, and a text for introductory and orientation courses in music was received shortly before the Journal goes to press. It will be reviewed in a later issue.

**MUSIC THROUGHOUT THE WORLD**, by Marion Cotton and Adelaide Bradburn. Advisory editor, Don Malin. [Boston: C. C. Birchard and Company.] 293 pp. Illustrated.

Prepared as a helpful text for classes in music appreciation. A review of this book, just published, will appear in a later issue of the Journal.

**THE STORY OF PETER TSCHAIKOWSKY**, by Opal Wheeler. [New York: E. P. Dutton & Co., Inc.] 120 pp. Illustrated. \$3.00.

Opal Wheeler has written a delightful story of Peter Tschaiakowsky as a boy. The book is especially for young readers, who will also enjoy the illustrations by Christine Price. Music in the back of the book includes: Italian Song, The Organ-Grinder, French Song, Mazurka, Kamarinskaja, Yodel Song, At Church.

**THE FIRST PUPPY**, by Chester G. Osborne. [Chicago: Wilcox and Pollett Company.] 128 pp. Illustrated. \$2.50.

This is another story about the young warrior of prehistoric times who was the hero of Chester Osborne's first book, "The First Bow and Arrow" which was listed in this column in January 1952. Mr. Osborne is a life member of the MENC. The book is illustrated by his brother, Richard N. Osborne.

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**Boyd Neel**, one of Britain's leading musicians, became dean of the Royal Conservatory of Music of Toronto, Canada, September 1. Mr. Neel, who has charge of all activities of the Conservatory, comes from England where he was the organizer and conductor of the Boyd Neel Orchestra; has been guest conductor of many of the leading orchestras in Europe. In 1946-47 he was conductor of the Sadlers Wells Opera Company, and the D'Oyly Carte Company in 1949-50. He directed the Robert Mayer Children's Concerts in London from 1946-51.

**Samuel M. Brownell** has been appointed United States Commissioner of Education by President Eisenhower to succeed Lee M. Thurston who died in September. The newly appointed Commissioner had been president of New Haven State Teachers College since 1947, and professor of educational administration at Yale graduate school since 1938. Beginning in 1927 for nine years Mr. Brownell was superintendent of schools of Grosse Pointe, Mich. He has also served on the executive committee of the NEA Association for Higher Education.

**Harvey Wilson** has been appointed director of music education in the Cincinnati (Ohio) Public Schools to fill the vacancy caused by the death of Frank C. Biddle. Mr. Wilson was director of the music department of the University of Richmond, Richmond, Va., in 1952-53 and prior to that served as teacher and supervisor of music in Potsdam, Pa., lecturer and director of summer youth music groups at the University of Pennsylvania.

**Hilliary Hatchett, Jr.**, who was appointed assistant state supervisor for Virginia in August, will work in the Negro schools. Mr. Hatchett was formerly acting chairman of the department of fine arts and associate professor of music at Savannah State College, Savannah, Ga. He is filling a vacancy created by the resignation of Mrs. Aldena Davis Smith.

**Daniel L. Martino** is on leave of absence this year from the directorship of the department of bands at Indiana University. He is working on a Ph.D. degree in music education at the University of Kansas.

**John P. Browne, Jr.**, has left the University of Hawaii Music Department to be band director at Manchester College, North Manchester, Ind.

**Allen Irvine McHose**, who has been a member of the Eastman School of Music staff since 1929, has been appointed director of the summer session of the school.

**Ruth Crawford Seeger**, well-known author of books of folk songs for children, died on November 18. Mrs. Seeger's career began as a concert pianist and composer. Her graduate work was completed at the American Conservatory of Music in Chicago, following which she was the first woman composer to receive a Guggenheim fellowship for study abroad. Mrs. Seeger's most recent publication is "American Folk Songs for Christmas," which is reviewed in this issue of the Journal. She completed final work on "Let's Build a Railroad" during her illness. This will be published next spring. "American Folk Songs for Children" and "Animal Folk Songs for Children" are the other books in her children's series. Mrs. Seeger also has published compositions for small ensembles and orchestra. Surviving Mrs. Seeger are her husband Charles, a son Michael, and three daughters, Margaret, Barbara and Penelope.

Peter J. Willhousky has been appointed director of music of the New York City Board of Education according to announcement received just as the Journal goes to press. Widely known to his colleagues in the MENC as one of the country's leading choral conductors, Mr. Willhousky has been employed in the New York school system since 1924, became assistant director of music in 1940 and acting director in 1952 following the retirement of George H. Gartlan.

Merton S. Zahrt has been named chairman of the department of music education at the Chicago Musical College, Chicago, Ill., to succeed Duane H. Haskell who resigned to become head of the fine arts department at Arkansas State College, Jonesboro.

Arthur A. Hauser has been elected president of the Theodore Presser Company, effective December 1, according to an announcement made by Charles E. Dearnley, Sr., chairman of the board. Mr. Hauser comes from a musical family. His father, who taught him composition, was a violin pupil of Henry Schradieck, and an advanced composition pupil of Ebenezer Prout; his mother was a pupil of Franz Liszt. Before entering the music industry, Mr. Hauser was a professional cellist. In 1944, he was a lecturer at New York University School of General Education, originating and coordinating the lecture course "Musical Aspects of Music Retailing." In 1950, he was elected president of the Music Publisher's Association of the United States, and for two terms (1954-56, 1950-52) was president of the Music Education Exhibitors Association (an auxiliary of the Music Educators National Conference). In 1945 he was elected vice-president of the Music War Council of America. In addition, Mr. Hauser has served as a member of the executive board of the National Music Council, the Advisory Council on Materials of the Music Teachers' National Association, as chairman of the committee "Sinfonians in Industry" (Mu Phi Alpha), and as chairman or member of various other music industry committees. He is a member of The Bohemians, Music Educators National Conference and an honorary life member of the Music Teachers' National Association. He resigned his position as sales manager and educational director of G. Ricordi & Co., Inc., to take his new post.

Birdie Alexander was named "Clubwoman of the Month" in the October 1953 issue of The Southwestern Clubwoman, and was recently honored by the MacDowell Club of El Paso, Texas, in the bestowal of an honorary membership in recognition of her contribution to the cultural life of the community. Miss Alexander is well known to MENC members. She is a member of the MENC Founders group and was on the first board of directors of the Music Supervisors National Conference (now the Music Educators National Conference). Before going to El Paso in 1913, Miss Alexander was for twelve years director of music in the Dallas Public Schools. As director of music in Dallas, she organized and served as the first president of the Music and Art Section of the Texas State Teachers Association. She presented the first lectures in music education in the summer normal school of the University of Texas. She is a charter member of the Musician's Club of America, charter member and past-president of the El Paso Music Teachers' Association, charter member and a continuous member of the board of directors of the Artists Committee of the El Paso Symphony Association. A long-time member of the Texas Music Teachers Association, in 1941 she was given an honorary life membership in recognition of "signal and distinguished contribution to American music and music education." At the present time Miss Alexander is teaching piano and its allied branches in her studio at 2935 Lebanon St. in El Paso.

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## Proposed Amendments

The Committee on Constitution and Bylaws of the Music Educators National Conference has recommended to the Board of Directors and the Executive Committee that the following proposed amendments to the Constitution and Bylaws adopted by the Conference at its 1950 biennial convention at St. Louis, Missouri, be presented to the membership for adoption at the biennial business meeting to be held in Chicago, Illinois, March 29, 1954:

**CONSTITUTION, Article IV, Section 6. Division Board of Directors.** The present Section 6 of Article IV reads as follows:

"The Board of each Division shall be composed of the Division officers, the Presidents of the affiliated state organizations in the Division area, one representative from each state in the area not having an affiliated state association, and four members-at-large, two to be elected for four-year terms at each biennial election."

It is proposed that the section be amended to read as follows:

"The Board of each Division shall be composed of the Division officers, the Presidents of the affiliated state organizations in the Division area and one representative from each state in the area not having an affiliated state association."

(There is no change in the section except to drop the provision for four members-at-large.)

In conformance with the above proposed amendment to Article IV, Section 6, of the Constitution, it is proposed that Article V of the Constitution, the first two paragraphs of Article VII, Section 3, of the Bylaws, and Article X, Section 2 of the Bylaws be amended to read as follows:

**CONSTITUTION, Article V—Elections.** On or before the day of the official opening of each biennial National Convention and each biennial Division Convention the Board of Directors (National or Division, as the case may be) shall select a Nominating Committee of seven, one of whom shall be designated as chairman. The National Nominating Committee shall consist of one member from each of the six Divisions and one member-at-large who shall be named as chairman. On or before the day of the national biennial business meeting the Nominating Committee shall present for election the names of two candidates each for President and Second Vice-president, and for each member-at-large to be elected. On or before the day of the Division biennial business meeting, the Nominating Committee shall present for election the names of two candidates each for president and second vice-president. The election shall be held on the day of this business meeting and shall be by ballot, or the election may be conducted by mail if authorized by action of the National Board of Directors as provided in the Bylaws. A majority of votes cast shall be required to elect.

**BYLAWS, Article VII, Sec. 3. Personnel of the Division Boards.** The Division Boards shall, respectively, be comprised of the Division President, First Vice-President, Second Vice-President, the Presidents of the affiliated state associations within the Division, and the elected state representatives of states not having affiliated state units. The Division Board shall have the authority to fill vacancies

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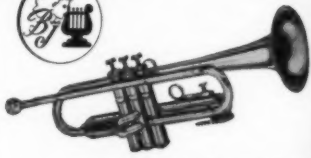
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or unexpired terms caused by the resignation or death of a state representative from an unaffiliated state.

The President and Second Vice-President shall serve for the biennial period for which they are elected. The First Vice-President shall serve for the biennial period following his term of office as President. State Presidents shall serve as members of the Board during the term for which they have been elected to serve as State Presidents.

**BYLAWS, Article X. Sec. 2. Members-at-large of the National Board.** Members-at-large of the National Board shall serve for four years, their terms of office beginning at the opening of the fiscal and administrative year following their election.

(The above is the same as the present Section 2 of Article X of the Bylaws except for the deletion of references to members-at-large of the Division Boards to conform with the proposed revision of Article IV, Section 6 of the Constitution.)

**CONSTITUTION, ARTICLE X. Amendments.** The present section reads as follows:

"This Constitution may be altered or amended by an approving vote of two-thirds of the members voting at a biennial National election; or the Constitution may be altered, or amended, by an approving vote of two-thirds of the active membership balloting by mail in accordance with the stipulations of the Bylaws, provided, however, that in any case sixty days' notice of such contemplated amendment or alteration shall be given by mail or otherwise, to all active members of record."

It is proposed to add to this article the following paragraph:

"Amendments to this Constitution may be initiated by the Executive Committee, the Board of Directors or by a petition signed by five per cent (5%) of the membership in each of fifteen affiliated state organizations, after approval of the National Board of Directors."

This provision would also apply to amendments proposed for the MENC Bylaws. Article XXI of the Bylaws reads, "The Bylaws may be altered or amended in the same manner as that provided in Article X of the Constitution."

**BYLAWS, Article I, "Duties of National Officers,"** pertains to the duties of the elected national officers and the Executive Committee.

It is proposed to add a new section to be numbered Section 6, as follows:

"Eligibility for Holding National Office. All persons serving in any of the offices listed in the Bylaws, Article I, Sections 1, 2, 3, 4 and 5 shall concurrently be employed in an administrative or teaching capacity in the field of music education."

It is also proposed to make similar provision regarding eligibility for holding Division offices by adding to Article II of the Bylaws a new section to be numbered Section 5, as follows:

"All persons serving in any of the offices listed in the Bylaws, Article II, Sections 1, 2, 3 and 4 shall concurrently be employed in an administrative or teaching capacity in the field of music education."

Submitted by the Committee on Constitution to the members of the Music Educators National Conference pursuant to instructions of the Executive Committee and Board of Directors.

EARL V. BEACH, Athens, Georgia  
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# Music Educators National Conference

## Summary of Report of Audit for twelve months ending June 30, 1953, by Wolf and Company, certified public accountants.

Executive Committee  
Music Educators National Conference  
Chicago, Illinois  
Gentlemen:

We have examined the balance sheet of Music Educators National Conference as of June 30, 1953, and the related statement of income and expense for the twelve months then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1953, and the results of its operations for the twelve months then ended, in accordance with generally accepted auditing principles applied on a basis consistent with that of the preceding year.

WOLF AND COMPANY  
Certified Public Accountants

Dated at Chicago, Illinois  
August 18, 1953

### BALANCE SHEET ASSETS

General Fund:	
Office Cash Fund.....	\$ 50.00
On Deposit—Harris Trust and Savings Bank.....	45,073.97
On Deposit—First National Bank of Chicago.....	3,468.25
Funds Held by National Education Association.....	1,128.08
	<b>\$ 49,720.30</b>
Accounts Receivable.....	\$ 6,053.58
Less Reserve for Bad Debts.....	200.00
	<b>\$ 5,853.58</b>
Inventories.....	\$ 6,651.83
Office Equipment.....	\$ 10,200.63
Less Reserve for Depreciation.....	2,608.00
	<b>\$ 7,592.63</b>
Prepaid Postage and Postage Deposits.....	\$ 1,453.34
Prepaid Expense—1953-54 Official Meetings.....	1,906.36
Prepaid Expense—1955 Division Conventions.....	503.53
Prepaid Expense—1954 National Convention.....	733.94
Prepaid Expense—National President and Division Presidents.....	543.00
	<b>\$ 5,140.17</b>
Total General Fund.....	<b>\$ 74,958.51</b>
Life Membership Fund:	
Cash on Deposit—Continental Illinois National Bank and Trust Company.....	\$ 9,383.00
Dues Receivable.....	217.00
	<b>\$ 9,600.00</b>
Total Assets.....	<b>\$ 84,558.51</b>

### LIABILITIES AND RESERVES

General Fund:	
Miscellaneous Accounts Payable.....	\$ 6,289.59
State and Organization Accounts Payable.....	1,361.55
Income Tax Withheld for Employees.....	787.80
Social Security Tax Accrued.....	49.96
Reserve for Inventories.....	6,651.83
Deferred Income—Payment Received in Advance for Distribution of Piano Handbook.....	381.45
	<b>\$ 15,522.18</b>
Operating Reserve—Balance July 1, 1952.....	\$ 38,610.67
Plus Excess of Income Over Expenses.....	20,825.66
	<b>\$ 59,436.33</b>
Total General Fund.....	<b>\$ 74,958.51</b>
Reserve for Life Membership Fund.....	<b>\$ 9,600.00</b>
Total Liabilities and Reserves.....	<b>\$ 84,558.51</b>

## STATEMENT OF INCOME AND EXPENSE

### INCOME

Active Dues.....	\$ 32,831.50
Contributing and Sustaining Dues.....	531.00
Contribution to General Fund by American Music Conference.....	5,000.00
Contribution to General Fund by National Piano Mfg. Association.....	1,000.00
Grant from National Education Association.....	3,000.00
	<b>\$ 42,362.50</b>

Journal Advertising.....	\$ 57,332.90
Journal Subscriptions.....	35,348.78
Mailing Lists.....	1,619.06
Publications.....	8,151.03
	<b>\$102,451.77</b>

Overhead Expense Compensation—National Interscholastic Music Activities Commission.....	\$ 1,500.00
Income from Life Membership Fund.....	134.38
Interest.....	43.98
Miscellaneous.....	165.20
	<b>\$ 1,843.57</b>

Net Credit from 1953 Division Conventions.....	\$ 17,361.06
Total Income.....	<b>\$164,018.90</b>

### EXPENSES

Payroll—Headquarters Office and Washington Office.....	\$ 66,447.41
Contribution to Retirement Fund of National Education Association for Benefit of MENC Employees.....	848.46
Rent.....	4,530.00
Telephone and Telegraph.....	2,148.07
Executive Office Travel.....	4,038.01
Printing, Stationery, Supplies, and General Office Expense.....	4,323.11
Auditing.....	397.26
Insurance.....	324.00
Bank Charges and Exchange.....	103.50
Social Security Tax.....	634.39
Depreciation on Office Equipment.....	510.02
General and Promotional Postage.....	3,452.41
	<b>\$ 87,756.64</b>

Journal Expense:	
Composition, Engraving, Paper, Printing, Binding, Mailing.....	\$ 36,873.03
Commission to Agencies on Subscriptions.....	854.78
Supplies and Miscellaneous.....	1,116.32
	<b>\$ 38,844.13</b>

Printing and Other Expense of Miscellaneous Publications:	
Printing Costs—Journal of Research in Music Education.....	\$ 2,144.88
Printing Costs—Other Publications.....	1,876.10
Postage and Library Discounts on Publications.....	970.31
	<b>\$ 4,991.29</b>

Membership Promotion and Processing Materials.....	\$ 4,696.16
Committees and Projects.....	1,745.31
Official Meetings Expense.....	1,998.42
National President's Expense.....	604.96
Operating and Administrative Expenses of Divisions.....	1,968.46
Bad Debts Charged Off.....	231.89
Miscellaneous Expenses Applicable to Previous Fiscal Year.....	355.98
	<b>\$ 11,601.18</b>

Total Income.....	<b>\$164,018.90</b>
Total Expense.....	<b>\$143,193.24</b>

Excess of Income Over Expenses.....	<b>\$ 20,825.66</b>
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**Music Educators Journal.** Official magazine of the MENC and its associated organizations. A professional necessity. Enables the busy music educator to keep posted regarding current thought, trends, activities, new publications and products, and the general affairs of the entire field. Included with active membership. Separate subscription, \$2.00 per year. Single copy 40c. Back copies: Information in regard to available back copies on request.

**Journal of Research in Music Education.** A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. Volume 1, No. 1, Spring 1953, \$2.00; Volume 1, No. 2, Fall 1953, \$2.00. Price for the two 1953 issues, \$3.75.

**Music Education Source Book.** Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

**The Evaluation of Music Education.** Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. These schedules were prepared to serve as a guide for periodic examination of the training programs of school music teachers, and to assist the schools being examined and the visiting examiners. Planographed. 17 pp. 20c.

**Bibliography of Research Studies in Music Education 1932-1945,** with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

**Selected Bibliography of Music Education Materials.** Originally compiled by a special committee of the MENC at the request of the Department of State to be used by the Department as a guide in the selection of materials which are distributed from time to time by the Department to cultural institutions and various agencies of the United States and other countries. 1951. 64 pp. 75c.

**Outline of a Program for Music Education (Revised 1951).** Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

**North Central Association of Colleges and Secondary Schools.** Recommendations pertaining to music in the secondary schools. (Report of the NCA Activities Committee, formerly the Contest Committee.) Reprinted from Music Education Source Book. 12 pp. 15c per copy. Quantity prices on request.

**Music in the Elementary School.** Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

**Musical Development of the Classroom Teacher.** Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

**The Function of Music in the Secondary-School Curriculum.** The compilation and publication of this treatise represents a cooperative enterprise of two departments of the National Education Association—the National Association of Secondary-School Principals and the Music Educators National Conference. First published in the November 1952 Bulletin of NASSP. Now available in a separate pamphlet issued by MENC. 60 pp., paper cover. \$1.00.

**Music Supervision and Administration in the Schools.** A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 50c.

**Music Education in International Relations.** Information regarding sources and references often sought by music educators and others is included in this bulletin prepared by National chairman of the MENC Committee on Music Education in International Relations. Mimeographed, 7 pp. 15c.

**Handbook on 16 mm. Films for Music Education.** Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

**Handbook for Teaching Piano Classes.** Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

**Traveling the Circuit with Piano Classes.** School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

**Piano Instruction in the Schools.** Report and educational analysis of a nation-wide survey of piano instruction in the schools. Facts and figures supplied by school administrators and music educators throughout the United States and compiled by the Research Department of Foote, Cone & Belding, an analysis by William R. Sur. 76 pp. Illustrated. Paper cover. Sewed binding. 1949. \$1.00.

**Minimum Standards for Stringed Instruments in the Schools,** prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed. 15c. Other string committee reports, 10c each: Recommendations for Improvement of Teacher Training Curricula in Strings, and The Importance of Strings in Music Education.

**State Supervisory Program of Music Education in Louisiana.** A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeo. 175 pp. \$1.50.

**Music for Everybody.** A report and pictorial review prepared by the Committee on School-Community Music Relations and Activities. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

**Business Handbook of Music Education.** A manual of business practice and relations for music educators. Includes a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Education Exhibitors Association, an auxiliary of MENC. 6th edition, 1950-51. 28 pp. Single copy free.

**Contest Music Lists.** The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association (now National Interscholastic Music Activities Commission). 48 pp. \$1.50.

**Solo and Ensemble Lists.** National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

**Adjudicators Comment Sheets.** Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 35c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

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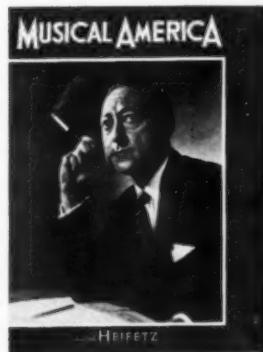
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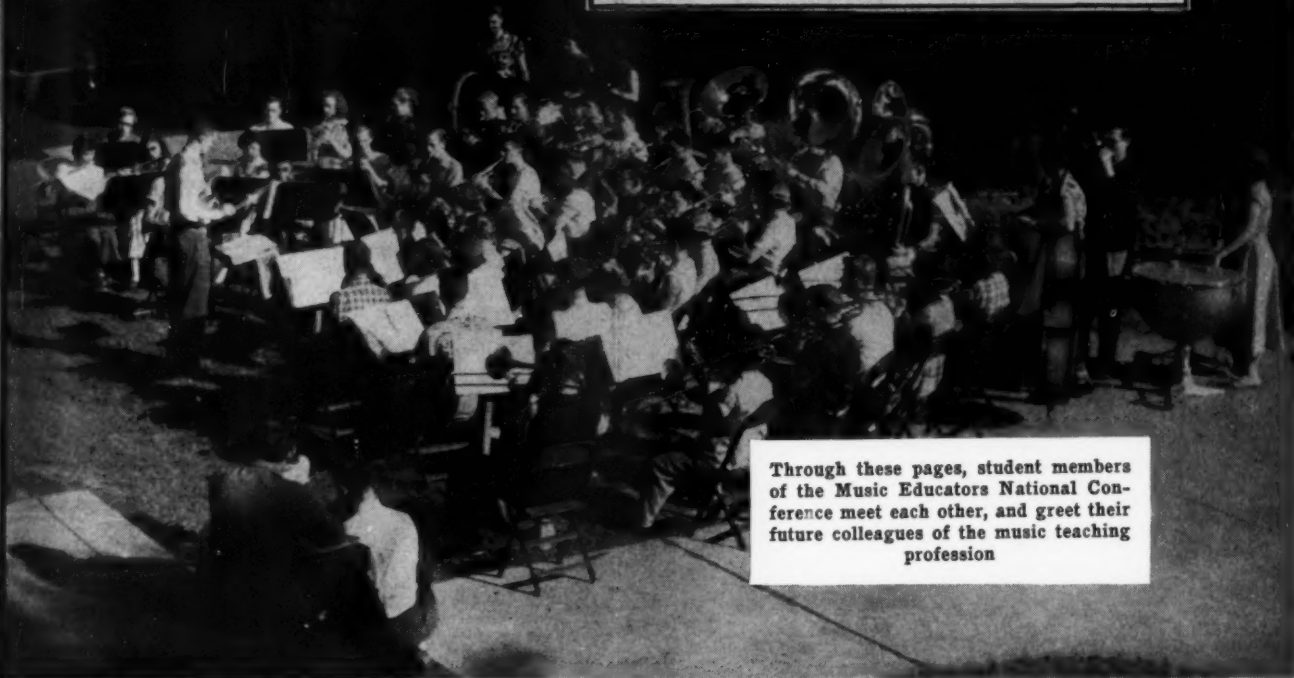
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# Collegiate Newsletter



Through these pages, student members of the Music Educators National Conference meet each other, and greet their future colleagues of the music teaching profession

MOREHEAD, KENTUCKY, STATE COLLEGE CHAPTER NO. 233

## Campus Notes

NEBRASKA Music Educators Association student members presented as a special event on the program of the NMEA Clinic, held at Fremont November 19-21, a state-wide recital—possibly the first of its kind in the country—to 261 members and their guests. The program, which was arranged by George Anderson of the University of Nebraska, NMEA vice-president and state student membership counselor, included the following participants: University of Nebraska—Joan Szydlowski, violin solo; Shirley Rasmussen, soprano solo; Jan Fullerton, accompanist. Wayne State Teachers College—Jerry Sachtjen, trumpet solo; Gene Panning, accompanist. Kearney State Teachers College—Jane Anderson, oboe solo; James Mohatt, accompanist. Nebraska Wesleyan University—William Jenkins, Robert Dappen, Thomas Wright, Shirley Rexroth, brass quartet. Doane College—Lillian Albrecht, soprano solo; Ursula Stevens, accompanist. Midland College—Iris Siemsen, piano solo. McCook Junior College—Clara Reese, Lois Meyerle, Maxine Shields, girls trio; Iris Siemsen, accompanist. Peru State Teachers College—Lee Hopp, Darrell Christensen, David Miller, trumpet trio; Robert T. Benford, accompanist.

The student concert was preceded by a welcome greeting from H. Arthur Schrepel, NMEA president. The guest speaker was Geneva Nelson, of the University of Michigan, who spoke on "What May I Expect in Teaching?" John C. Whaley, University of Nebraska chapter sponsor, presided at the session.

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KNOX COLLEGE (Galesburg, Ill.) Student Chapter No. 52 is planning a number of meetings throughout the school year with various teachers from the music field as guest speakers. At a recent meeting the following officers were elected: President—Vivian Najim; secretary—Joan Armstrong; treasurer—Susan

Mitchell. Creston Klingman and Gilbert E. Wilson are co-sponsors of the chapter.

+

MOREHEAD STATE COLLEGE (Kentucky) Chapter No. 233 yearly activities include the preparation of weekly band concerts on the campus lawn. The student members select, prepare and conduct the music. The photograph above shows the last program of May, 1953. This year the chapter will spend a day each in the public schools of Ashland and Lexington observing the work there.

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UNIVERSITY OF OKLAHOMA (Norman) Student Chapter No. 231, according to Corresponding Secretary Martha Mead, is working hard to promote the development of qualified teachers in the field of music and, at the same time, is striving for a warm relationship of friendliness and sincerity between the music students at OU and their school. Monthly meetings, preceded by a covered-dish supper and followed by games and songs, are held for the music education faculty and student members in the home of the sponsor, Mrs. Dolly S. Connally. Practice-teaching students speak on problems of classroom teaching and current projects of their classes. Later on, first-year teachers will relate some on-the-job experiences. The annual MENC-sponsored Lobby Sing was held at Holmburg Hall just before the Christmas holiday. This is an all-school affair where the students gather around the Christmas tree and sing Christmas carols. MENC student members direct the numbers—some a *cappella* and some with piano or auto-harp accompaniment. A group of madrigal singers, directed by a senior student, has been organized this year for the first time. The year's activities will close with a spring picnic, which has become an annual event attended by the music education faculty and student members, as well as graduates who have held student



UNIVERSITY OF IDAHO, MOSCOW  
Chapter No. 290



WESTERN MARYLAND COLLEGE, WESTMINSTER  
Chapter No. 390



MARYWOOD COLLEGE, SCRANTON, PENNSYLVANIA  
Chapter No. 245



PRESIDENTS OF KANSAS MENC STUDENT CHAPTERS  
At 1953 KMEA Convention, Wichita

membership in the past. A group picture of the fifty-two members of this year's chapter will appear in the college yearbook. Chapter officers: President—Novalyn Graham; vice-president—Helen Chandler; secretary-treasurer—Ann Cox.

+

UNIVERSITY OF IDAHO (Moscow) Student Chapter No. 290 is looking over the new organ recently presented as a gift to the university. Seated at the organ is Hall M. Macklin, head of the department of music. Chapter members grouped around, back row, left to right: Deloris Bloomquist; Elwyn Schwartz, faculty sponsor; Ernestine Gohrband, vice-president; Elaine Brandt; Caroleigh Gittins, treasurer-historian. Front row, left to right: Rita Barker; Leah Jensen; Caroline Bailey; Delores Kinney, secretary; Rex Eikum, president; Edwin Armstrong; George Mowry; Richard Mansfield. Not present, Blair Allen. The chapter sponsored a coffee-get-together recently when master teachers and administrators of the public schools were guests of their student teachers.

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LOWELL STATE TEACHERS COLLEGE (Massachusetts) Student Chapter No. 201, with the largest enrollment in the history of the organization in 1952-53, enjoyed a very interesting and stimulating year of chapter activities under the leadership of President Rita



MORGAN STATE COLLEGE, BALTIMORE, MARYLAND  
Chapter No. 386



LOWELL STATE TEACHERS COLLEGE, LOWELL, MASS.  
Chapter No. 201



FLORIDA STATE UNIVERSITY, TALLAHASSEE  
Chapter No. 137

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Woiceshook. The opening event was a "mystery" ride to Professor Mabel Wilson's summer home in Antrim (only the executive board knew the destination). Guest speakers during the year included Henry Halvorson and Hilda Ewing. At the Massachusetts MEA convention in Springfield in February, several members performed on the program. Officers installed at the banquet held at the close of the school year were: President—Jean E. Tyrrell; vice-president—Dorothy Hoh; secretary—Barbara Paasche; treasurer—Gerald Kittredge; parliamentarian—Richard Dickson; social chairman—James Fitzpatrick. One of the major chapter projects was the establishment of a permanent scholarship fund from the proceeds of the annual presentation of *The Messiah*. Cyrus D. Thompson is faculty sponsor of the chapter.

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MORGAN STATE COLLEGE (Baltimore, Md.) Chapter No. 386 has set up these objectives for the year: (1) To foster greater appreciation of good music on the campus. (2) To establish a bureau of student artists for campus activities. (3) To sponsor a student music clinic. (4) To encourage members to write a chapter song and other original compositions. (5) To invite the regional director to the campus. (6) To send a member of the chapter to the MENC convention in Chicago. Chapter officers are: President—Herbert Brown; vice-president—Charles Bagley; secretary—Norma Pritchett; treasurer—Gwendolyn Graham. Mrs. Dorothy H. Banks (at extreme left in picture) is the faculty adviser.

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WESTERN MARYLAND COLLEGE (Westminster) Chapter No. 380 is composed of ten juniors and two seniors under the sponsorship of Philip S. Royer. During their junior year, the students are concerned mainly with the techniques of public school music in the elementary and junior high school. There is observation of various school systems and some practice teaching. In the senior year, the observations and study continue in relation to senior high school music with six weeks of practice teaching in the public school.

+

MARYWOOD COLLEGE (Scranton, Pa.) Chapter No. 245 was reorganized early in September. Memberships now number thirty-four—an increase over last year's twenty-one. In October the chapter members entertained the student body and faculty with the presentation of three kindergarten numbers with singers, dancers, and a rhythm symphony. The chapter has ambitious plans for the year including monthly meetings and attendance at several institutes and conventions if possible. Officers for the year: President—Carole Pfeifer; vice-president—Carol Weiss; secretary-treasurer—Eileen Ryan; publicity chairman—Marianne Roman. Sister M. Clare, I.H.M., is moderator for the group.

+

KANSAS CONVENTION. Student members of the Kansas Music Educators Association of the Music Educators National Conference were very much in evidence at the recent successful state convention held in Wichita, Kansas. Two programs featured student participation—one a discussion for which the panel group was made up of MENC student chapter presidents. In the picture included with this January 1954 installment of the MENC student member chapter gallery you will see the chapter presidents: First row—Carol Schutz, Marymount College, Salina (Chapter No. 267); Pat Waldron, Kansas State Teachers College, Emporia (Chapter No. 199); Chris Wiley, University of Kansas, Lawrence (Chapter No. 54); Narrulle Ogleive, Kansas State College, Manhattan (Chapter No. 26). Second row—Charles Muse, Southwestern College, Winfield (Chapter No. 210); Hal K. Barlow, Kansas State Teachers College, Pittsburg (Chapter No. 376); Phil Martin, Fort Hays Kansas State College, Hays (Chapter No. 193); Harold Lutz, Wichita University, Wichita (Chapter No. 65).

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FLORIDA STATE UNIVERSITY (Tallahassee) Student Chapter No. 137 members are shown in the informal picture taken at a supper party which was held in early October. John Cooper, the newly elected president, is conducting a business session in conjunction with the supper. Other officers for 1953-54 are: Vice-president—Ann Hays; secretary-treasurer—Ellen Campbell; publicity chairman—Anita Woods; program chairman—Joan Meador. Lois Laverne Schnoor and Eugene Crabb are co-sponsors of the group.

## NATIONAL MUSIC WEEK—MAY 3-10, 1954

January, Nineteen Fifty-four

## SOME MENC PUBLICATIONS

### Check List for Libraries

Bibliography of Music Education Materials.....	\$ .75
Bibliography of Research Studies in Music Education.....	2.00
Business Handbook of Music Education (MEEA).....	n/c
Code for the National Anthem.....	.05
100, \$2.00; doz. 35c	
Evaluation Standards for the Music Education Curriculum.....	.20
Films—Handbook on 16 mm. Films for Music Education.....	1.50
Function of Music in the Secondary-School Curriculum.....	1.00
Journal of Research in Music Education.....	
Vol. 1, No. 1, Spring 1953.....	2.00
Vol. 1, No. 2, Fall 1953.....	2.00
(For both issues, \$3.75)	
Music Educators Journal. Per year (six issues).....	2.00
Music Education in the Secondary Schools (NCA Recommendations).....	.15
Music Education Source Book.....	3.50
Music for Everybody.....	1.00
Music in the Elementary School.....	.50
Music Rooms and Equipment.....	1.50
Music Supervision and Administration in the Schools.....	.50
Musical Development of the Classroom Teacher.....	.50
Outline of a Program for Music Education.....	.05
100, \$2; doz. 35c	
Piano—Handbook for Teaching Piano Classes.....	1.50
Piano Instruction in the Schools.....	1.00
Piano—Traveling the Circuit With Piano Classes.....	.50
State Supervisory Program of Music Ed. in Louisiana.....	2.00
Stringed Instruments in the Schools, Minimum Standards for.....	.15
Strings, Improvement of Teacher Training Curricula in.....	.10

### NIMAC PUBLICATIONS

Band, Orchestra, String Orchestra and Choral Lists.....	1.50
Music Lists for Solos and Ensembles.....	1.50
Adjudicators Comment Sheets. Sample set of 14.....	.40
Single copy 5c; 100, \$2.00	

### MUSIC EDUCATORS NATIONAL CONFERENCE

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## MENC ANNUAL AUDIT REPORT

Continued from page 58

### NATIONAL INTERSCHOLASTIC MUSIC ACTIVITIES COMMISSION

Audit for twelve months ending June 30, 1953 by Wolf and Company, certified public accountants.

#### Statement of Cash Receipts and Disbursements

Funds of National Interscholastic Music Activities Commission:	
Balance, July 1, 1952.....	\$ 5,378.65
Receipts:	
Sales:	
Music Lists—1953 Solo and Ensembles.....	\$ 2,272.85
Music Lists—1951 Edition B.O.C.....	1,632.20
Music Lists—Instrumental Ensembles.....	108.81
Music Lists—Instrumental and Vocal Solos.....	90.86
Adjudicator Comment Sheets.....	2,155.27
Manual.....	64.60
	\$ 6,324.49
Plus Collections on Accounts Receivable for Sales in 1951-52 Fiscal Year.....	\$ 43.59
From Music Educators National Conference for NIMAC Publications.....	\$ 119.43
Total Cash Receipts.....	\$ 11,866.16
Disbursements:	
Overhead Expense Compensation to MENC.....	\$ 1,500.00
Printing Publications:	
Music Lists—1953 Solo and Ensembles.....	4,245.12
Adjudicator Comment Sheets.....	801.25
President's Office and Travel Expense.....	221.89
Postage.....	421.18
Stationery and Supplies.....	197.69
Telephone and Telegraph.....	23.96
General Expense.....	75.00
Total Cash Disbursements.....	\$ 7,486.09
Total Cash Balance, June 30, 1953.....	\$ 4,380.07

# Music Educators Journal

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JANUARY  
1954

Volume Forty, No. 3

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## MENC CHICAGO CONVENTION HOTELS

MARCH 26-31, 1954

Pre-convention meetings March 24-25



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See pages 13, 21

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